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SHAKESPEARE'S
THE WINTER'S TALE

EDITED WITH AN INTRODUCTION AND NOTES

BY

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THE WINTER'S TALE.

INTRODUCTION

I

The Beginnings of Drama in England.

Even the most simple and uncivilised races known to history have had some form of drama, though it may have been no more than a number of men strutting about and exchanging dialogue on a holiday or festival. Possibly the earliest record we have is in the history of the Greeks. Even in their beginnings, we know that the Dorian villagers used to assemble to watch and listen to a number of themselves pretending to be gods and heroes, with a certain amount of dialogue and action. In the first place, those simple "mimes" were comic, even ridiculous, in their treatment of things, for villagers are like children inasmuch as they laugh before they cry, and thus in all communities comedy in the simplest form appears before tragedy. Thus the villagers attired themselves in fantastic costumes and impersonated the divine figures of their numerous nature-gods. Gradually those village gatherings became more ambitious until we had the Athenian comedy, which kept on in a direct line to the days of the Roman Empire. Even during the times of the early Christians, performances were common enough in which the Christian church was ridiculed and such ceremonies as baptism and the Lord's Supper were made a mock of. Then Europe

passed into that unproductive period known as the "Dark Ages," in which all was gloom and nothing seemed to live in any branch of art until the sun of the Renaissance came to blow the mists away, and in the pre-Renaissance period there is little remaining to show us whether any form of dramatic entertainment existed or not.

There is no doubt, however, that, even during the dark ages, companies of travelling entertainers or minstrels used to wander over the west of Europe. They came to the villages and the houses of the nobility in the same way that our modern travelling companies do, and gave rough mimicry of life and manners, with a certain amount of clumsy satire, and a considerable accompaniment of merriment, of music, song, and dance. They were undoubtedly the descendants of the old Grecian villagers, now spreading much further afield.

In the 10th century, the services of the Church led to the beginning of a new type of drama. This seems to have come into being as a direct effort on the part of the churchmen to combat the influence of the *jongleurs*, by supplying a sacred counter-attraction to their secular entertainments. This began in the form of a dramatised version of the services within the church, especially at certain Christian festivals which were held to celebrate distinct episodes in the life of Christ. For example, when it was Easter Sunday, the service would be to commemorate the resurrection of Christ from the tomb. A priest, clad in white robe, would stand in front of the altar, and take the part of the angel guarding the sepulchre. Three other priests then would advance down the aisle, and a dialogue would ensue as follows, between the first

priest and the other three, who represented the three women of the Biblical version.

1st. Priest. What do you seek in the sepulchre,
O Christian women ?

3 *Priests.* Jesus of Nazareth, who was crucified,
O heavenly one !

1st Priest. He is not here, He has risen, even as
He predicted.

Here, of course, were all the elements of dramatic presentation, and the actual spirit of stage performance. The scene is left to the imagination, but in the minds of the congregation the church had become, for the time being, the sepulchre of far-off Palestine. There is, as yet, no change of scene, nor complication by a series of incidents supposed to happen at different times and places. But it matters not ; the spirit and essence of dramatic presentation are here, and complexity of development is soon to come.

The authorities became suspicious of this infant drama within the church ; they felt that people were beginning to like the novelty of the shows, but to forget all about the spiritual lessons which they contained. So they took steps to end the performances of religious dramas. This proved to be too late, for the public taste had been formed and other promoters were found to stage the performances in some place outside the church, mostly the village green or the market place. Though those plays were no longer promoted by churchmen, they still selected their incidents and simple "plots" from the Bible. Such things as the story of Joseph being betrayed into captivity by his brothers, the story of Noah's Ark, the birth of Christ—all were performed before admiring audiences. The ac-

The Nature of the Miracles.

tors kept to the events of the Bible; there was little action but a great deal of dialogue and declamation. The name of Miracle plays, or simply Miracles, came to be bestowed on such performances, and the drama of Noel Coward and of Shakespeare comes down in an unbroken descent from the Miracles.

The public taste continually requires change and novelty, even in a simple community. Hence many felt that subjects presented in this grave manner were too didactive and instructive, and not so amusing as they might be. So the tendency became to introduce changes, humorous events and characters, which were not to be found in the Bible at all. There is one early Miracle called *The Second Shepherds' Play*, which depicts the shepherds watching their flocks and at the same time looking out for the star in the east which announced the birth of Christ. In addition to the Bible story, the old playwright has invented a character called Mak, a sheep-stealer who creates a good deal of merriment by his funny actions and words. Here we have the beginnings of dramatic freedom of selection—more learnedly designated as Romantic treatment—and also the seeds of English Comedy.

The drama had gradually gained recognition as a branch of Art, and so it was bound to be affected by influences and movements which were general. Towards the end of the 14th century, there was a strong tendency all over Europe to use the form of allegory or symbolism, whether in literature, painting, or in sculpture. This affected the drama and caused writers to make their characters represent abstract qualities, common virtues and vices such as are found in human nature, and to make the drama contain a secondary meaning with a view to showing the

struggle between good and evil, between right and wrong, that is for ever going on in the life of man. The success or failure of a certain quality or attribute was shown. So the old Biblical personages were replaced by characters named after abstract qualities, and representing them. Characters appeared on the stage called Ignorance, Vice, Experience, Sloth, and Virtue, and so on. In this symbolic manner the conflict between good and evil in man's life was reproduced.

The Interlude.

The interlude continued to flourish and became more ambitious in the company of this new and staid *Morality* play, as we have agreed to call it. The dullness and long dreary nature of the 'moralities' helped the Interlude to assume a greater responsibility for the entertainment of the audience. The *Interlude* thus outgrew its original function of being merely an episode in the midst of a long and tiresome 'Miracle' or 'Morality', and came to be acted alone and for its own sake. In some of the Interludes there began to appear a nearer approach to actual characters, such as The Pardoner, the Friar, and the Beggar, though the character still was a type rather than an individual, and representative of his class. An Interlude which showed this advance was *The four P's*. Here a Pedlar, Palmer, 'Pothecary, and a Pardoner meet, and there is argument and comic by-play. It is of primitive design and no great value, but of interest in as far as it shows that we are getting away from abstractions and approaching the creation of actual characters. The range of subjects treated by the Interlude now becomes wide, and there is a direct reference to life and people. Moreover there was now arising the feeling of need

for division on the classical model into regular acts and scenes, and with the Interlude now claiming independent existence, a rough and ready division may be made of Tragedy, Comedy, and plays which are a mixture of both.

At this time, the Classical Drama was well-known to the scholars of Oxford and Cambridge, and had been performed by them often enough by way of experiment. The Greeks had both tragedy and comedy, but their tragedies had a special nature. They mostly illustrated destiny or the control which the Gods have over the fortunes of mankind. The hero of Greek tragedy is usually hounded by the vengeance of some God whom he has offended, perhaps innocently. It does not matter that he is noble or innocent of offence; there is no escape from the fatal forces which surround him. Thus the atmosphere of Greek drama is that of destiny. They made great use of the Chorus to comment upon the characters, and there was little action. From the year 1650 onwards, the University men of Oxford and Cambridge tried some tragedies on the Greek model.

The nature of the Greek Drama.

The greatest of all early critics of the drama, Aristotle, framed several rules which he thought necessary for correct dramatic construction, and those aimed at producing dramatic unity. Hence they came to be known as "the classical unities," and there is still a certain amount of respect and recognition accorded to them, since they were founded on strict commonsense and basic principles. Aristotle insisted that three main rules of unity must be observed in any drama:

(1) *The Unity of Time.* The duration of the drama must not extend over a period of time longer than twenty four hours.

(2) *The Unity of Place.* The scene of the incidents of the drama must be constant, and characters must not be shown in different places.

(3) *The Unity of Action.* There must be one central story or plot, and it must not be complicated by the introduction of any subsidiary action or side plot.

These unities were framed by Aristotle to prevent the drama from becoming a disconnected series of events, and to keep the dramatist to a definite scheme and model. With the same object in view, he drew up a course or series of steps through which the drama should develope. A play was to consist of five stages :

(1) *The Exposition.* There should be an opening situation in which the audience is informed of the causes which lead up to the commencement of the drama. This is the introduction or starting-off point.

(2) The *Rising Action,* where the action works up to a situation which is derived directly from the causes in the *Exposition.*

(3) The *Crisis or Climax.* This is the summit of the dramatic action, and represents the *effect,* brought about by the *causes* in the *Exposition*

(4) The *Falling Action,* where the interest is not so intense, and solution or ultimate result is approached.

(5) The *Close* or *Catastrophe.* Here the final solution or settlement of the play is shown.

The fact that plays are usually divided into five acts may be due to this scheme, but Shakespeare's plays are far from corresponding in their acts to such a model as this. In practice it will generally be found that his climax comes about the middle of Act III, but in *Macbeth* it comes early in Act II.

Aristotle aimed at securing dramatic completeness and unity by these rules, and thought more of form and orderly arrangement. But Shakespeare tried different methods, for he relied mainly on the creation of striking and life-like characters who dominated the action of the plays and worked out the plot as if they were themselves creating it. It is not a profitable occupation to follow the extent to which Shakespeare has defied the unities of Aristotle, since he made little pretence of following them. He certainly drew some atmosphere from the spirit and the atmosphere of classical drama, but only once took it for a model in form and construction.

The Greek Drama was founded in the first place on a gathering of village worshippers singing odes to Dionysus. The leader of the group would at times conduct some dialogue with one of his followers; then in the course of time other members of the Chorus came into the dialogue, and the proportion of singing work done by the Chorus became less. The lack of scenery and of stage effect was made up for by descriptions and explanations sung by the Chorus, and the limitations imposed by the three unities were met in similar manner. The Chorus served to give a break and relief in the gloomy and often tragic monotony

of the Greek Drama. The Shakespearean device of relieving tragedy by a comic element would not have been admissible.

The few experiments of the University Wits in imitation of classical drama did not do much to enrich the English stage. The English dramatists, led by Shakespeare, preferred Romantic and free treatment, which had no limit except that of probability and reason. The dramas of Shakespeare and his great successors show complete disregard of the unities. His plots extend over long periods of time; he makes the characters move from place to place; side or subordinate plots are introduced which run parallel to the main story.

In the play *The Winter's Tale*, however, there is a greater departure from the unities than is to be found in any other drama of Shakespeare's, to such an extent indeed that there is a doubt as to whether he has not gone further in this direction than even his art could carry off successfully. The whole composition goes on like a novel or prose tale, rather than a drama. From beginning to end, the time duration is more than sixteen years; the action moves to and fro between widely different places like Sicilia and Bohemia; there are two distinct plots, that of Leontes and Hermione being main and that of Florizel and Perdita running alone mid-way in the play. Thus it is certain that the play does not possess, and could not by any handling have been made to possess the unity of action which characterises the great romantic tragedies and comedies of an earlier period in Shakespeare's life. The same applies to *Cymbeline*, and the fact is that this loose kind of narrative drama, extending over

The defiance of the Unities in The Winter's Tale.

a long period of time, had been popularised by contemporary dramatists in Beaumont and Fletcher, and Shakespeare possibly felt the need of demonstrating to the theatre-going public that he could produce their speciality as well as his own modes. In any case, the poetic beauty and richness of characterisation in *The Winter's Tale* are such that it is a great work of literature apart from its stage possibilities. It is not one of the dramas which attract the modern playwright, mainly because of its defiance of the unities, but *The Winter's Tale* will continue to be read when many successful productions of its own and later ages have been consigned to dust.

II.

Shakespeare and the Elizabethan Stage.

It is necessary to keep in mind the surroundings in which Shakespeare wrote his plays and the aims and ideals he had in mind when doing so. That Shakespeare was a great and inspired poet will always be obvious to readers of his sonnets and of the blank verse of his plays. But his dramas were not written in this artistic mood of joy in creation, though undoubtedly the joy of the artist was there at all times. In Shakespeare's time, the slowly growing English stage had acquired place and recognition in life, and great crowds of people flocked to see the performances of English actors on the stages of local theatres. Gone were the days when only travelling companies existed, with their bare platform erected in the market place and in the church yard. When Shakespeare came to London, there were one or two permanent theatres with good patronage from the public and from the upper classes, and there was a great demand on the part of the managers of those theatres for plays which would

prove a "draw" and attract the public. The stage had become a business, and it was this business side of the drama which first attracted Shakespeare. His first efforts in this respect were to hunt for old plays which had some dramatic possibilities, and remodel them or patch them up in some such manner as to make them suitable for the stage of his time. This beginning probably explains why even in his greater plays of later days, Shakespeare seldom troubled to think out a plot for himself, if he could find an outline of a story ready made which would save him trouble, and many evidences of hasty composition in his plays can be explained by the assumption that the theatres and the company of players with which he was connected were probably waiting impatiently for the products of his pen

Shakespeare enters the world of drama.

There was still a section of the community which looked on the drama as a disreputable and unworthy branch of life. Many of the old-time companies who had toured the provincial towns had not been of a very good class. They carried little with them in the way of equipment, and as the earlier plays were mostly written with four parts, the earlier companies seem mainly to have consisted of four players, if we may indeed call them companies. But the public looked down on them with contempt, and by most respectable men they were looked upon as vagabonds, and had no professional status at all. Very frequently they incurred penalties of the law, as did other rogues and vagabonds. But they had this advantage, that the public was eager for what the actors supplied. Hence the professional players were not slow to seize upon any

material or new ideas which the scholars and classical writers might unearth. They kept up what they had learnt from the old Moralities and Interludes, and added all the plots and tales of the classics, the plays of Plautus, Terence, and Seneca, and combined with them the old folk-lore, romance, and legend of mediæval England. Out of this arose the Elizabethan drama, as represented in its highest form by Shakespeare. He found a certain set of conventions and methods of stage production, which it will be necessary to describe. Instead of describing this generally, we may draw as good a picture of the famous *Globe Theatre* as we are able, from the materials at our disposal. It was a circular building or *auditorium*, consisting of a ground floor and two galleries. The seating (or standing) accommodation occupied half of the circular area of the theatre. Into the very middle of the ground floor the stage projected. So it was not contained within a picture frame, as it were, like the modern stage. This projecting stage was surrounded by spectators on *three* sides. At the rear of the stage was a wall, with decorative columns and architecture, and there was one large door immediately in the middle of the wall and a smaller door on either side. The first gallery was continued right round the circular inner wall of the theatre, so that it was behind the stage. It thus provided sitting room for the spectators *behind the stage*, and was also used by the actors as an upper stage, where any action could be performed which involved an idea of height, such as the upper window of a house, or the battlements of Macbeth's castle of Dunsinane. The large door which was mentioned, in the middle of the wall at the back of the stage, could be opened to reveal an inner room.

Nature of the Globe Theatre.

THE ELIZABETHAN STAGE

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This was used for such scenes as were supposed to be inside a room, a study, a cave, or the like.

The scenic locality supplied by the imagination.

Now the most important point of all is that the stage had to represent different localities, according to the persons who stepped upon it. This locality had to be imagined by the audience; there was not the effort, which we have now, to give a pictorial representation of the locality by means of moveable and painted scenery.

When we see Florizel and Perdita in their enjoyment of the sheep shearers' festival, with many happy rustics passing to and fro, we gather from the conversation, and particularly from the talk of flowers, that it is an open-air scene which we are witnessing. In Act II, Scene II, we see Paulina call at the prison to minister to the unfortunate Hermione, and this prison cell of Hermione's would, of course, be the inner stage. The final scene where Hermione poses as a statue would also be on the inner stage. There are no episodes which require the use of the upper stage in this play; in other plays, for example when Hamlet meets his father's ghost on the battlements of the castle at Elsinore, or when Juliet sits in an upper room and listens to Romeo in the garden beneath, the upper stage would be utilised. In most cases there is some clue from the conversation to let us see where the players are, and it is necessary for the audience to use imagination in seeing the scene.

What does matter is that whatever was used was of a nature that could be easily moved, and no interval of time behind a curtain was necessary to clear it away

at the close of a scene. The following is St. John Ervine's vivid picture of the Shakespearean stage :

"When Shakespeare came to London, the theatre was a circular wooden building, in many cases open to the sky, except over the stage or gallery, where it was roofed in from the weather. Some lanterns shed a dim light through the body of the house, and a few branches, with candles stuck in them, hung over the stage. The orchestra, if so it might be called, was composed of several trumpets, cornets, and hautboys (wind instruments of wood). The stage itself was generally strewed with rushes, except on extraordinary occasions, when it was matted. It had a fixed roof to represent the sky, and when tragedies were performed it was generally hung with black. There was little or no movable painted scenery. A board was hung up, containing the name of the place where the action was supposed to be. The stage properties (*i. e.* furniture) were of the humblest description. The exhibition of a bedstead indicated a bedchamber ; a table with pen and ink, a sitting room. A few rude models, or drawings of trees, walls, towers, tombs, were sometimes introduced. No such thing as a female actress existed, or would have been tolerated. All female parts were played by boys or young men, who frequently wore masks.....At the conclusion of each performance, the actors knelt on the stage, and offered a prayer for the queen".

St. John Ervine's description of Shakespeare's stage.

It might be interesting to read the account of one who lived at the same time as Shakespeare. Here are a few lines from the famous Elizabethan, Sir Philip Sidney, which will show graphically the conditions with which Shakespeare had to deal.

Sir Philip Sidney's description of the stage.

"In most pieces the player, when he comes in, must ever begin telling where he is, or else the tale will not be conceived (i. e. understood). Now you shall have three ladies, (i. e. boys in female attire), walk in to gather flowers, and then we must believe the stage to be a garden; by and by we hear news of a shipwreck in the same place, and we are to blame if we do not know it to be a rock. Upon the back of that, comes out a hideous monster with fire and smoke, and then the miserable beholders are bound to take it for a cave; while in the meantime two armies fly in, represented by four swords and two shields, and then what hard heart will not receive it for a pitched field?"

Shakespeare himself felt the difficulties, and voiced this feeling in *Henry V*:

> "that hath dared
> On this unworthy scaffold to bring forth
> So great an object: can this cockpit hold
> The vasty fields of France; or may we cram
> Within this wooden O the very casques
> That did affright the air at Agincourt."

One virtue the Elizabethan stage possessed, it brought the audience into close and personal touch with the actors. The actors in the theatres of our own times are separated completely from the audience by a row of footlights and a pit in which sit the musicians of the orchestra. Shakespeare's stage was such that the actors in his plays were surrounded on three sides by the spectators, while the upper stage or gallery behind the players also carried its quota of well-to-do lookers-on and patrons. We have it on record that, by paying for a more exclusive seat, one could even sit on the stage itself. We may think this to be a privilege

The Stage of those days was a stimulant to imagination.

we would not covet, since to be unduly near must necessarily destroy the illusion which is so essential for the proper enjoyment of a good play. Actually the illusion need not be destroyed by bringing the audience into closer touch, provided the audience possesses sufficient imagination to enter into the spirit of what is being performed, for the distinction between players and lookers-on will be broken down. Leontes is not a stranger seen at a distance, on whom the audience looks as on a performer, but his agony and his jealous surmises are spoken in the midst of the spectators and, we may say, confided to them. In this respect, the modern actors are entirely different, and the convention is that they are supposed to be completely unaware that such a thing as an audience exists and no sign must be given that they are speaking to the people who are assembled in the theatre. This serves certain artistic purposes, but in another way we have undoubtedly lost something good which the Elizabethans possessed.

We see, at any rate, that the stage of the early seventeenth century called for rapid action, and several scenes might follow in quick sequence and without any actual break between them. The play went on without pause for any purpose whatever. Moreover dialogue is more natural when it is spoken with intimate personal touch. The asides and reflections of Leontes and Autolycus, during serious or light episodes, are spoken more to the audience than to vacancy, and there is actually no such thing as "soliloquy." Shakespeare makes many of his characters speak when alone on the stage, and many

Suitability for action and natural dialogue.

modern critics have condemned this as unnatural and inartistic, saying that soliloquy is untrue and that in real life one does not make speeches to one's self. But it is on our modern stage that the actor is actually speaking to himself, and in this sense there is an argument that it is unnatural.

In all the plays, the absence of moveable scenery made it necessary for Shakespeare to supply a large amount of natural and striking description in order to complete the illusion of locality. Towards the end of *Merchant of Venice*, there is a scene in which two lovers meet in a lovely garden on a beautiful moonlit night. Shakespeare had no devices to reproduce such a scene on his stage, so, fortunately for us, his only alternative was to supply beautiful and arresting description, couched in such language that the sense of beauty would be awakened in the minds of his audience, and they would see the garden "in their mind's eye." So he commences the scene with the lines:

Shakespeare's need for verbal description of scenery.

> "The moon shines bright; in such a night as this
> When the sweet wind did gently kiss the trees
> That they did make no noise,"

and later on:

> "How sweet the moonlight sleeps upon this bank!"

and:

> "Look how the floor of Heaven
> Is thick inlaid with patines of bright gold."

There are many such passages in *The Winter's Tale*, where Shakespeare has to accomplish by verbal description what the modern playwright would achieve by mechanical effects. The shepherds' feast is an example. It is supposed to be set in beautiful country

surroundings, and Shakespeare had no wonderful painted canvas to show this on the stage. Hence he supplies Perdita with a large number of the commoner wild flowers of the English country side, and makes her talk of them and the qualities with which people usually associated them. There being no mechanical devices to reproduce thunder and lightning on the stage for the storm in which the ship of Antigonus is wrecked, Shakespeare makes him say :

> "The day frowns more and more ; thou'rt like to have
> A lullaby too rough; I never saw
> The heavens so dim by day."

and later, the clown says of the sea :

> ' I would you did but see how it chafes, how it rages,
> how it takes up the shore."

In this respect, Shakespeare was compelled to stimulate the imaginations of his audiences by a wealth of description of the most convincing type. The bare boards of the Elizabethan stage were draped by his graphic words, and all this abundance of description would be quite unnecessary on the modern stage, where the scenery would be made to speak for itself.

The Winter's Tale has not remained a conspicuous favourite, among Shakespeare's plays, for stage production. In fact, the very numerous criticisms which we have produced concerning this play have tended to show that they are entirely from the dramatic side. No critic has doubted the romantic interest or literary merit of *The Winter's Tale.* In the words of the critic : "As a romance it is to be judged. Its structure is that of the novel or prose romance, rather than that of the drama." The defiance of the unities which deters the critical

producer of plays need not deter the lover of romantic literature from reading *The Winter's Tale.*

III.

The Life of Shakespeare.

The actual details of Shakespeare's life are not always very clear, and some of them about which doubt exists, are not of the first importance. He was certainly born in April 1564, at Stratford-on-Avon. His father was a general merchant, John Shakespeare, and he had two sisters and three brothers. His mother was possessed of some land, and the family seems to have been fairly prosperous at times, and, at other periods, in actual need. We do not know much of Shakespeare's boyhood, but it is fairly certain that he received his education in the free Grammar School at Stratford. His school career was cut short early, at the age of thirteen in fact, owing to the circumstances that his father was arrested for debt, had to mortgage his farm, and sell some of his wife's property. At any rate, the more learned Ben Jonson twitted Shakespeare with knowing "small Latin and less Greek."

It is possible that his pursuit of learning was terminated at this early age, and that he had to work in order to help to restore the family fortunes.

In his nineteenth year Shakespeare married Ann Hathaway, who was eight years older than himself. There is vague rumour of unhappy relations between them, but little evidence to support it, though it is significant that there is a passage in *Twelfth Night* in which Shakespeare gives the advice that the woman should always marry one older than herself.

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At any rate three children were born to them, Susanna, Hamnet and Judith. Sometime after his twentieth or twenty first year, Shakespeare left for London. The favourite story is that he had been involved in deer-poaching escapades, and left hurriedly in consequence.

Shakespeare an Actor as well as Dramatist.

In London he soon took up the profession of an actor, and published his first work *Venus and Adonis* in 1593. Little is known of his early years in London. In 1594 we know that he was a member of the Lord Chamberlain's Company, where in addition to acting he was employed in re-modelling and fitting up the stage for sundry old plays. This would certainly give him a practical insight into the needs of stage production and the requirements of dramatic effect, and might have had great influence in producing his command of technique.

The earliest reports describe him as very popular with everyone, and of a genial disposition. At any rate, he was connected with the theatrical company from 1587 to 1611 and in this period he produced his plays, thirty seven in number, and all his non-dramatic poetry. His company was very successful, and, while remaining actor, Shakespeare became an important shareholder. He certainly was prosperous enough to buy a partnership in the Globe Theatre, which still exists in London, and to buy the property called New Place in Stratford. His plays were published from 1597 onwards.

One of the very first indications which we have of the manner in which Shakespeare gradually came before the Elizabethan public is an extract, rather spiteful in tone, from a pamphlet by the poet and

dramatist, Greene, who wrote of "...an upstart crow, beautified with our feathers, that with his tiger's heart wrapt in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you, and being an absolute Johannes Factotum, is in his own conceit the only Shakescene in a country." We may take the allusion to refer to the reputation which Shakespeare had as an actor, and perhaps to his employment of working up old plays. Another and more kindly notice is by one, Francis Meres, who speaks of "the mellifluous and honey-tongued Shakespeare" referring to him as distinguished alike in tragedy and comedy.

Of the actual details of Shakespeare's life in London, we know little. Attempts have been made to read from his dramas that certain periods were full of gloom and sadness. This is not satisfactory evidence, and must always bear the stamp of pure conjecture. In 1611 he returned to Stratford with his wife and married daughter, and lived there till his death, which was on his birthday, April 23rd, 1616. It is not known whether Shakespeare's wife was with him during all his life in London, and, on no other grounds than our want of knowledge, it has been argued that she was not with him. If we agree to accept only what we know to be true, and to refuse all that is conjecture, we must refuse this theory. We do know that Shakespeare's latter years in Stratford were outwardly happy and prosperous, and that he was a man of substance and reputation in his native town, and a respected and prominent figure in civil affairs. He certainly falsifies the popular conception of the poet in general as a man possessing certain rare gifts, but unable to apply them in a practical manner and hence doomed to starve in a garret because of want of worldly wisdom. Shakespeare, on

the contrary, always seems to have displayed much shrewd business ability, and did very well out of his art. It is noticeable that two more names in the very first rank, notably Spenser and Milton, also showed considerable administrative ability and grasp of affairs.

IV.

Shakespeare's Dramatic Works.

The earliest of Shakespeare's plays date from about the year 1588, and he kept writing at top speed till 1612. As is the case with almost any writer, his early plays show signs of the inexperience and imperfections of youth, but even those early efforts are worthy of comparison with the very best work of dramatists who were his contemporaries, or had preceded him. In the final period, his style has passed all this, and attained a glorious and complete perfection, and even shows some signs of falling into the weaknesses of old age.

It is customary to divide Shakespeare's plays into four periods, according to the changes of style and thought through which the dramatist progressed. The first period is that between the years 1588 and 1595. The choice of subject at this time is very wide, and we have histories like *Richard II*, comedies of the nature of *A Midsummer Night's Dream*, and a distinct tragedy like *Romeo and Juliet*. But there is one point clearly known, and that is that Shakespeare's first interests were rather in the stage than in the literary aspect of the drama. He was mainly concerned with finding old plays by other authors, which he could polish up, transform, and convert into successful stage productions for the actors of his own company. So in many of the earlier

Shakespeare's earlier plays may be due in part to an earlier author.

plays there is more than a possibility that the authorship must be ascribed in part to some earlier and forgotten writer. The style is not always the same in such plays, and that may be put down to the same explanation, though we must also consider the possibility that the young dramatist was experimenting in different modes of expression. He tried the methods and metre of Marlowe, and his other contemporaries and predecessors, before striking out for himself that path which is purely Shakespearean

The second period covers the years from 1595 to 1601, and to this period belong the most famous of the Shakespearean comedies and the famous historical plays *Henry IV, Part I,* and *Part II,* which include Sir John Falstaff, Shakespeare's greatest comic character. In all those years he wrote no tragedy, and all the best of the comedies were produced in this period. The style and expression of the plays of this time are unusually good, and the purely lyric verse introduced into the plays is very fine. There is a curious resemblance or similarity of grouping in the comedies which Shakespeare wrote before the year 1600, when this stage may be said to end. In *As You Like It, Twelfth Night, Merchant of Venice,* and *Much Ado About Nothing,* we find that the main characters of each play are two women. One is taller than the other, according to the description Shakespeare gives, and is more witty and spirited than the shorter character. In almost all those plays, the female characters assume male disguise at some time or other; in all of them there is no prominent male character, but the female characters assume the most important part. So there is reason to think that the nature of the plays was often influenced by the needs of the

The Romantic Comedy Period.

Possibly the plays were often written to suit the actors of Shakespeare's company.

actors Shakespeare happened to have in his company at this time. Evidently he was preparing parts for two clever boy actors who excelled in playing female parts, and for a clever comedian or clown, but he seems to have had no outstanding man for a heroic part.

The third period may be denoted by the years 1601-1608, and produced the four great tragedies: *Othello*, *Hamlet*, *Macbeth*, and *King Lear*. In all of them, the most serious side of life is portrayed, and it is shown that disaster inevitably attends on weakness and error. In each of them there is a single commanding male character who gives his name to the play; each finishes with the downfall of the hero and the other main characters. Professor Dowden named this period "Out of the depths," and assumed that the nature of the romantic tragedies must have been dictated by the gloom and depression of Shakespeare's own mind during this period. But we know that the personnel of Shakespeare's company had changed during this time, and that Richard Burbage, the greatest tragic actor of the age, was the chief attraction. Hence we must not overlook the possibility that the tragedies were written largely because Richard Burbage required such parts. The shortage of a good boy actor for female parts may partially explain the comparative unimportance of the female element at this time, though this is not quite a satisfactory explanation for plays in which we have such characters as Cordelia, Lady Macbeth, Desdemona, and Ophelia. It is thought by most that *Julius Caeser* was written about the beginning of this period, and it seems almost

The Romantic Tragedies may also have been influenced by the needs of the actors.

as if it were a connecting link or transition play between periods "Comedy" and "Tragedy". The style and expression towards the end of this period becomes forcible, strained, and obscure at times, as if the great and struggling mass of thought in the mind of the dramatist were too powerful for the words which attempt to express it.

The final period is that of the Romantic Drama. The plays can hardly be classified definitely as either tragedy or comedy. In *The Winter's Tale* and *Cymbeline* there are serious and tragic incidents, but always the play winds up to a happy conclusion, and the good and virtuous characters are rewarded. The verse and language do not differ from the Tragic period. The great merit of the final plays is poetic, rather than dramatic. Shakespeare seems to be revelling in his own final settlement in the pure country surroundings of his home at Stratford, as all deal with the joys of pure country life, and reconciliation of long parted relations. The dramatic construction is curiously loose, and has attracted much criticism. The romantic period covers the years 1608-1612.

The final period of the Romantic Drama.

The following is a list of Shakespeare's plays, classified as well as can be done under the headings of the four periods just mentioned.

First Period, 1588-1595

Comedies	*Tragedies*	*Histories*
Love's Labour Lost.	Titus Andronicus.	Henry VI (Part I).
Comedy of Errors.	Romeo and Juliet.	Henry VI (Part II).
Two Gentlemen of Verona.		Henry VI (Part III).
Midsummer Night's Dream.		Richard III.
		Richard II.

Second Period, 1595-1601

Comedies	*Tragedies*	*Histories*
The Merchant of Venice.	None.	King John.
Much Ado About Nothing.		Henry IV (Part I).
As You Like It.		Henry IV (Part II).
Taming of the Shrew.		Henry V.
Merry Wives of Windsor.		
Twelfth Night.		

Third Period, 1601-1608

Comedies	*Tragadies*	*Histories*
All's Well that Ends Well.	Julius Caesar.	None.
Troilus and Cressida.	Hamlet.	
Measure for Measure.	Othello.	
	King Lear.	
	Macbeth.	
	Timon of Athens.	
	Coriolanus.	
	Antony and Cleopatra.	

Fourth Period, 1608-1612

Romantic Dramas (Or Comic-Tragedies)	*Histories*
Pericles, Prince of Tyre.	Henry VIII. (*Authorship disputed.*)
Cymbeline.	
The Winter's Tale.	
The Tempest.	

It is possible by examination of the style, language, and metre, to decide whether a play is in an early or a late period. But this, of course, yields only a fairly general result, and not absolute accuracy. The one period passes gradually into the other, and the style and metre does not make an abrupt and sudden change. The tests which are most easy to apply are those of metre. In his early works,

Shakespeare frequently used riming couplets of ten-syllabled lines, like the following:

> "Do their gay vestments his affections bait?
> That's not may fault; he's master of my state."

(*Comedy of Errors, II, I,*)

Even when he used blank verse, it was mostly end-stopt, that is, there was always a pause at the end of the line, as in:

> "I can but say their protestation over.
> So much, dear liege, I have already sworn,
> That is, to live and study here three years.
> But there are other strict observances:
> As not to see a woman in that term,
> Which I hope well is not enrolled there:
> And one day in the week to touch no food,
> And but one meal on every day beside."

where every line comes naturally to a pause and has some punctuation mark at the end. There were practically no lines of eleven syllables in the earlier works, or lines in which the tenth syllable had no "stress or accent, (weak accent lines)". In the later works, the period of *The Winters' Tale*, rime is uncommon and end-stopt lines are few. But Shakespeare comes to use run-on lines, where the sentence is not completed at the close of the poetical line but runs on into the next without a break, as in:

> "This entertainment
> May a free face put on, derive a liberty
> From heartiness,"

(I, II, III-13.)

The voice does not pause here after the word *entertainment* or after liberty; to allow it to do so would be to break the sentence unnaturally. The best guide is that if there is no punctuation mark at the end of the line, it is usually a run-on line, but a punctuation mark of any kind makes it end-stopt.

In the later works, Shakespeare takes many liberties with the normal ten-syllabled line of blank verse that he has used in his earlier works. Lines of eleven and even twelve syllables are found. Take the following :

> "But to be paddling palms and pinching fingers
> As now they are, and making practised smiles,
> As in a looking-glass, and then to sigh as, 't were
> The mort o' the deer; O, that is entertainment
> My bosom likes not,"
>
> (I, II, 115-19.)

Only the second line here is normal in having ten regular syllables on the "short-long" system. Line I has eleven syllables, the last syllable of *fingers* being superfluous. Line three has twelve syllables, and so has four. This is a great difference from the regular ten-syllabled end-stopt lines of earlier plays, in which every line resembled every other in being built according to model. This is more irregular and varied, and therefore less monotonous.

In early plays there were many puns, odd and unusual comparisons, and classical allusions, but these become scarce in the final period. In later days, the dialogue and expression become much more natural and life-like, and this is Shakespeare's great contribution to the drama, as compared with his predecessors.

In *The Tutorial Shakespeare*, Wyatt says :

"In real life, people do not speak verse at all though sometimes under stress of emotion their speech may attain a rhythmic quality. Clearly then the more mechanical and artificial the verse, the more unreal the effect. So it happened that, as Shakespeare gained both in dramatic skill and in mastery of rhythm, he came more and more to vary the blank

verse line; instead of counting and emphasising the beats, he harmonised the rhythm with the natural rhythm of human speech."

Thus it was that there was a gradual process of growth, the rime of the earlier plays growing into the stiff blank verse of his second period, and later into the irregular and free blank verse of the third and fourth periods. In later plays the only sign of rime is in the couplet which closes a scene now and then, for it is Shakespeare's custom at times to show that a scene, or rather an episode, has come to an end, as in:

> 'Prospero my lord shall know what I have done
> So king go safely on to seek thy son.' (*The Tempest, II, I,320-I.*)

Now we have seen that Shakespeare sometimes lapses into prose in the plays, and we have just seen that he was the first to realise that blank verse is more natural than rime for dialogue between the characters of drama. It is, however, not entirely natural, for people do not speak in blank verse in actual life, whereas they do speak in prose. Nevertheless a play in which all the characters speak in prose would be rather prosaic in the sense of being dull and lacking in poetic beauty, for prose of the conversational type does not secure elevation. In the drama, it is often unusual episodes of life that we see, and high emotions, so the desired elevation and romantic quality is secured by the use of blank verse. Still it is not in every scene or passage of a play that elevation and romantic effect are required, so whenever a scene seems to fall to the level of everyday life, Shakespeare reverts to prose as his medium of dialogue. In the earlier plays, Shakespeare seems to have regarded prose as only suitable for the comic dialogue of clowns, and not worthy expression for serious scenes or main

Shakespeare's use of prose.

characters. Later on, however, he realised that there is a more worthy use for prose than this in the drama, and used it for serious scenes. The first two acts of *The Winter's Tale* are in verse, since they are full of tragic tension and strained feelings. But whenever the shepherd and the clown come on the scene in Act III, Scene III, they talk in prose, since that is the most natural expression for poor rustics. Moreover in Act IV, Scene II, the conversation between Polixenes and Camillo is calm, unemotional, and in a quiet conversational mood, so prose is used. Autolycus is always made to speak in prose, except when he sings lyrics, for prose is the natural expression of a comedian. The penultimate scene telling of the restoration of Perdita to her father and mother is in prose, because it was not intended to be the highest point to which the catastrophe rises. That is to be reached in the statue scene, and so Shakespeare keeps verse in reserve for that purpose. In general, verse is mainly used for scenes of emotion and tension, and prose for more ordinary scenes; prose is used for comic dialogue and ordinary conversations between the serious characters. There are many scenes which are neither very serious nor very humorous, and in these he uses sometimes verse and sometimes prose, for the sake of variety.

Some of the most famous passages in Shakespeare are in the form of soliloquy. In all the plays, characters sometimes appear and deliver long speeches when alone. In this manner they reveal to the audience either the workings of their own minds, or else events and actions which are supposed to have happened, though not actually shown upon the stage. Hamlet, in particular, is addicted to long individual speeches, mostly of a philosophic and moralising nature. In

the modern drama, the soliloquy has almost completely passed out, and the dramatist strives to develop character by means of action and dialogue. There is a strong tendency to condemn the use of the soliloquy as inartistic and unnatural. The critics would turn Hamlet's own words against him, holding that the great aim of the drama is 'to hold up the mirror to nature,' and that in natural human life men do not make long speeches when alone by themselves. This requires consideration.

The soliloquy was more natural on the Elizabethan than on the modern stage.

Now in the first place, those who condemn the soliloquy as an inartistic expedient have overlooked the peculiar qualities of the Elizabethan stage. It has been shown that this was an open platform, surrounded on three sides by the audience, if indeed certain privileged spectators were not actually given a seat on the stage itself. So Hamlet would deliver his soliloquies in the midst of the audience, and would practically speak to them. His words may be looked upon as a train of thought uttered aloud, and for the benefit of his hearers, to whom he would speak in a confidential manner. There is also abundant evidence to show that the numerous 'asides' of all the characters were not uttered to themselves, but were spoken directly to the audience. This differs very much from the conventions of the modern stage. Here all the play is seen as if within a picture frame, and the footlights and orchestra intervene to form a direct barrier between players and audience. Moreover the convention is that the players do not speak directly to the audience, but speak as if quite ignorant of the fact that any audience is present.

Whenever this intimate connection between players and audience disappears, the soliloquy certainly loses its naturalness and probability. We feel the same effect as we would experience if we were to observe a man delivering a long speech while standing alone in the midst of a large field. It is not natural or in accordance with life. It is probably a misnomer to apply the term 'soliloquy' to the speeches of Shakespeare's characters. The Latin derivation of the word gives the significance of 'speaking alone' which is inapplicable, since Shakespeare always admits the audience in the position of silent parties to the speeches. The comparison may aptly be made to the dramatic monologues of Robert Browning, and the term 'monologue' might be much more suitable, since it accurately describes the situation that 'only one is speaking'—a vastly different thing from 'speaking alone' Browning was quick to see the possibilities of the dramatic monologue as a revelation of character. He seldom uses dramatic dialogue, but prefers to let the character under treatment speak out in the first person, making a direct confession and revelation of the most secret inner workings of his mind.

'Monologue' might be a more suitable term than 'soliloquy.'

The reason for the selection of this medium is that Browning and Shakespeare alike were mainly interested in human character, and particularly in uncommon types of character. The modern dramatist is interested in dramatic action rather than in revelation of character. Such character as he wishes to create is unfolded by means of action and dialogue. By means of a man's deeds, and what he says in

conversation with his fellow men, we are shown what kind of a man he is. Shakespeare is a master of this method in his plays, and the action of his heroes, their own speeches, and the remarks made about them by other characters, all have a powerful effect in the revelation of character. But he felt the need of much more than this. In the romantic tragedies, as well as in certain of the historical plays, Shakespeare was engaged in depicting very uncommon types of character in very uncommon circumstances. The very complexity of his creations made soliloquy more necessary. For there is no man who makes complete revelation of the most inner workings of his mind, or who unfolds the secret desires and aspirations of his heart, even to the most intimate friend. Shakespeare wants to bring out a more complete and personal revelation than is afforded in dialogue; hence his characters come to confession in much the same frame of mind as did Browning's Fra Lippo Lippi or Mr. Sludge. This could not have been otherwise when constructing such characters as Hamlet, Iago, and Prospero, for their very essence in the plays is that they stand alone because of a peculiar exclusiveness of mind which keeps them apart from friends and relations. Iago has a secret state of mind which cannot be completely confined to even his most intimate friend, —supposing he had had one, while Prospero too has things on his mind which are too deep for the simple Miranda to hear. But it is the aim of Shakespeare to show what is happening in the mind of Prospero, for the essence of the play is that it is the drama of a human soul, as indeed all Shakespeare's later plays are. Denied self-revelation by dialogue, Shakespeare is thrown back upon soliloquy by the very nature of his art, in

very much the same manner as Browning was impelled to adopt the dramatic monologue, because of his interest in peculiar, abnormal, and even pathological types of character.

V.

England in Shakespeare's Times.

One aspect of interest in the dramas of a bygone age is that they reflect the life, manners and customs of the time in which they were written. This is true in the case of Shakespeare, and as he himself has told us in *Hamlet* that the end and aim of the dramatic art is 'to hold up the mirror to nature,' it is a matter of interest to see what is reflected in his dramas of the England in which he lived more than three centuries ago. The amount of knowledge which such a search yields us will be varied, for the setting of the plays is sometimes within Shakespeare's own ken, and others show an action supposed to have happened away back in the early days of history, before Christianity came to England; in others the setting is romantic and imaginary, and in others the action is supposed to happen in foreign countries. But in almost all the plays, the actors speak like Englishmen of Elizabeth's reign, and Shakespeare made not the the slightest effort to be accurate in affairs of local colour, when his action was set in different ages and different countries. From a general survey of the plays, we can pick up a good deal of varied information.

All the plays have an English atmosphere.

England was then in a state of backwardness compared to the present day; there were few roads, housing was bad, drainage and sanitation were un-

known. Plagues and epidemic diseases were common in the land, though they have now completely disappeared. The characters in the play *The Tempest*, use 'plague' and 'red pox' as curses to wish upon their enemies. In general, life was less luxurious and comfortable than even that which the working classes enjoy in our own times. Carpets and rugs had not yet reached England, and the floors of rooms, even in the nobleman's castle and royal palace were strewn with rushes and grass, and this primitive floor covering was sometimes left till it had become filthy and foul-smelling. The disagreeable smells were overcome by the practice of burning perfumed substances; we find an allusion to this in *Much Ado About Nothing*, where the author speaks of 'smoking a musty room.'

Insanitary England.

Rolfe gives us an account of the conditions of citizens in Elizabeth's days, and we may feel thankful after reading his words that we live in our own times: If a man lived immorally he was summoned to the Guildhall, and rigorously examined as to the truth of the report, and if his guilt was proved, he was compelled to leave the town. Scolding wives were taken to the 'ducking stool,' a device of planks and levers by the river's edge to which they were attached, and plunged several times under water in order to cool their tongues. If any inhabitant of the place spoke disrespectfully to a town officer, he might be left three days in the stocks, an arrangement which left him fastened up in public in an uncomfortable position like a caged animal. This was the punishment meted out to Kent in *King Lear*.

The story which Shakespeare took up to dramatise in such a play as *The Winter's Tale* involved a foreign

country as his scene, and the pagan religion of ancient Greece as his atmosphere. Leontes is a Sicilian, and Polixenes is also given a Greek name though he is king of Bohemia. Shakespeare was not a sufficient scholar to have an accurate knowledge of Sicilia or Bohemia, as the "sea-coast" blunder proves; he knew nothing of the manners and customs of the people in those places. If he had known them and introduced them into his plays, they would not have been intelligible to the audiences at the Globe Theatre. Hence Leontes and Hermione, and all the other characters, though they appeal to divine Apollo rather than the God of Christianity, are drawn just like English people of Shakespeare's own time and country. This holds true even of the Roman plays, in which Shakespeare strove harder to attain local colour than in any other group. There are anachronisms even there, of course. We are told in *Julius Caesar* about a clock "striking the hour," though it was long after the days of ancient Rome that the striking clock was invented. Similarly in *The Winter's Tale* Shakespeare makes Hermione's statue the work of a well-known Italian artist who lived only a short time before himself. But he never troubled over slight slips of the "sea-coast of Bohemia" type, and he was content that he did not offend the sense of fitness in his own audiences.

The people of England were fond of all kinds of sports, bear-baiting and cock-fighting, at which mixed crowds assembled, not always of the best citizens. Autolycus was a frequenter of bear-baitings and wakes, the rural gatherings of Shakespeare's time, which were unknown in ancient Sicaly. Hunting the deer was a popular sport then, and no doubt was

well known to rich and poor. There were no railways in those days of Elizabeth, and since it was before the introduction of even the simplest newspapers, certain rural districts seldom heard news of the outside world, and often what news they did receive would be late and in the form of exaggerated distortion. The place of newspapers was taken by ballads in which any noteworthy event was described in doggerel verse and sold by pedlars to the rustic communities. Wild and improbable happenings were invented in those ballad sheets for sale to the uneducated country people. We see this all portrayed by the rogue Autolycus when he offers to sell his ballads about a monstrous fish and the incredible experience of the money-lender's wife.

The sheep-shearing feast is a typical gathering of English farmers and their rustics ; the language they speak and the allusions they make are all purely rural England. The goods which Autolycus pretends to sell, inkles, caddises, smocks with sleeve-bands, are all the familiar wares of English shopkeepers. The dances which the rustics give are English and not Greek, in spite of the twelve hairy Satyrs ; the songs requiring three different types of voices are in accordance with the practice in Shakespeare's England. The whole background of the shearers' feast is that of Merrie England about the year 1600. The wit and humour of Autolycus and the clown with his malapropisms are such as appealed to the groundlings and hence were purveyed by most dramatists of the time. The songs which Autolycus sings are typical English lyrics.

The Elizabethans believed implicitly in the power of stars and the extent to which the fortunes of men

are affected by adverse planets. When talking of feminine infidelity, Leontes says :—

> " Physic for't there is none ;
> It is a bawdy planet ; that will strike
> Where 'tis predominant. *(I, II, 200-02)*.

The love for punning upon words is seen when Leontes cannot resist the temptation, even in the height of his passion, to play on the words *live* and *liver* :

> " were my wife's liver
> Infected as her life, she would not live
> The running of one glass." (*I, II, 299-301*).

For such a pun to be found on the lips of an ancient ruler of the Greek empire is strange indeed, but it was just the kind of shallow humour that the people of Shakespeare's time knew and appreciated.

In *IV, II, 47-8*, the clown says " but one Puritan among them and he sings psalms to hornpipes." For a rustic of ancient Bohemia to speak of hornpipes and Puritans is indeed a defiance of atmosphere, and an illustration of the manner in which Shakespeare boldly made all races and any period of history speak in terms of England in his own days. The first cleft in the church was widening in Shakespeare's times, and the division into Anglican and Puritan, into Cavalier and Roundhead, that was to divide England into two armed camps, was already great. The Puritans were severe religious men; they looked with disfavour on drama as being an immoral form of entertainment, and, when they had sufficient power, even prohibited dancing and merry-making at such innocent festivals as shepherds' feasts. For some time, Shakespeare had to hold his dramas outside the city of London, when the Puritans were in authority there. He himself professed no religion to a marked extent, but was cer-

tainly more in favour of the king's court and the Anglican party. In *Twelfth Night*, Shakespeare has shown in the laughable character of Malvolio a sharp caricature of the dull, pompous, spoil-sport Puritan of the day. But he never takes those things up very seriously; there is a passing reference to what was going on, but Shakespeare was not a partisan of either religious sect or political party in the same way as John Milton was.

In conclusion, we see that Shakespeare catered for an audience with an appreciation of music and song, and the lyrics of Autolycus are written with a view to gratifying this popular taste. The popular actors of the day were usually comedians, and were more appreciated by the public if possessed of a good singing voice. The part of Autolycus, like that of Feste in *Twelfth Night*, was evidently designed for some actor who satisfied those requirements.

VI.

Date of Composition and Publication.

Many of the plays of Shakespeare were published in his own lifetime, either from his own hand-written manuscripts, or sometimes in an illegitimate manner by getting the words from some actor in a play, or written down by some member of the audience and subsequently sold to some publisher. There was no law of copyright in those days, and consequently no step could be taken to prevent publication of such pirated copies. These various publications of separate plays were called *Quartos*, because they were printed on pages which were in size only one quarter of a full or Folio sheet.

Many of the plays, however, were never published in any such edition, and hence had not been put into permanent form before the death of the author. In 1623, some seven years after Shakespeare's death, two of his brother-actors, Heminge and Condell, who had been associated with him in his labours at the Globe Theatre, made a collection of Shakespeare's plays and published them in a single large volume. This is known as the *Folio of 1623*, or the *First Folio*. If Heminge and Condell did not always possess Shakespeare's own manuscripts, they had at least the best authority for all the plays they published in this book, some seventeen of which had not been printed before. There is no *Quarto* edition of *The Winter's Tale*, and the first edition we find of it is in the Folio of 1623.

Heminge and Condell had made no effort to print the plays in the order in which Shakespeare wrote them, but divided the book up into three classes: comedies, tragedies and histories. In the *First Folio*, *The Winter's Tale* is printed immediately after *Twelfth Night*, forming the last of the comedies in the book. It is well printed for the times, and except for the omission of passages which are too outspoken in delicate matters, that is the text which is followed here.

There are two kinds of evidence which we are able to consider when trying to decide the date of composition of a play by Shakespeare, external and internal. By external evidence we mean actual historical information regarding a play, such as the knowledge that it was performed on the stage at a certain date, or referred to by some contemporary writer. Let us study external facts first.

We are able to date *The Winter's Tale* fairly accurately from both external and internal evidence. There is a most interesting book still left to us as a relic of the Elizabethan age, the diary of one Dr. Simon Forman of that time. He was very methodical and exact in his habits; he appears to have been a quack physician and astrologer. This MSS. diary, now in the Ashmolean Museum at Oxford, was kept by him for the purpose of noting that he had seen the performance of certain plays on the stage, and of giving his impressions of them. He inscribes it: "Plays, and Notes Thereon," and it has been very useful to Shakespearean scholars in settling that certain plays were acted on particular dates. One of his notes is on a performance of "the Winter's Talle at the Glob, 1611 the 15 of Maye." He gives a summary of the plot that he witnessed, and this leaves no doubt that it was Shakespeare's play that he saw. So obviously *The Winter's Tale* must have been written before May 15th, 1611.

Dr. Simon Forman's Diary.

In those days, there was a post called the "Master of the Revels," the duties of which were to arrange for expenditure on the entertainments of the king and the royal court. Under James I this was held by Sir Henry Herbert. One of his old office books has been preserved for us, and it contains the following:

"For the king's players. An old play called Winter's Tale, formerly allowed of by Sir George Buck and likewise by me on Mr. Hemming's word that there was nothing profane added or reformed, though the allowed book was missing: I therefore returned it without a fee this 19th of August, 1623." Now Sir George Buck had been previous Master of the Revels, who held

the responsibility for licensing new plays. If he did not "allow of" the Winter's Tale until after 1610, and that was the year in which he became Master of the Revels, that would seem good evidence that our play was not written before 1610, for obviously a play would be likely to be submitted for approval for licensing as soon as written, and before presentation on the stage. Thus we may assume with fair certainty that Shakespeare must have finished *The Winter's Tale* not earlier than a brief period before Buck's becoming Master of the Revels, at least some time between the end of 1610 and May 1611, on which Dr. Forman saw it on the boards.

That evidence from Sir Henry Herbert's records is positive if we assume that Buck was only empowered to license plays after 1610, but it seems likely from other evidence that Buck was allowed to do this as early as 1607. We have *The Stationers' Register*, a record of the work produced by the guild of publishers to whom Queen Mary had granted a Charter, and plays licensed by Buck are found in it as early as 1607. Hence that would upset our previous conclusion unless we are able to find further confirmation of the 1610 theory. This exists in the shape of a reasoned and logical case from the pen of Professor Thorndike:

Thorndike bases his case on the dance of twelve satyrs which is one of the attractions in the shearers' feast. Now in the *Masque of Oberon* written by Ben Jonson in January of 1611, there is a dance for twelve satyrs, who, with tiny bells attached to their hairy legs, jump about in a wild and grotesque dance. This was a new feature for the stage, and such a display had never been seen before by London audi-

ences. The possibility must therefore be considered as strong that either Shakespeare borrowed the idea from Jonson, or Jonson from Shakespeare. Professor Thorndike thinks the former much more probable, because Jonson wrote for the entertainment of the royal court and Shakespeare for the masses, and Shakespeare's groundlings would be anxious to see what had delighted the courtiers in Jonson's masque. Moreover in special performances at court, the professional actors of the ordinary theatre were hired for such special parts as dancing satyrs, and Shakespeare makes reference to three of his satyrs as having danced before the king (IV, IV, 330-1.) In his disputed play, *The Two Noble Kinsmen*, where Shakespeare's authorship is probably only in part, a dance from another masque of Jonson's is copied. The dance is a main feature of Jonson's masque, but a non-essential in Shakespeare, designed to give a little extra display. But on this evidence Thorndike has no hesitation in settling the date as between January and May of 1611.

We may consider the internal evidence which is to be derived from structure, style, and amount of verse present. This also seems to agree with placing *The Winter's Tale* in the very final period of Shakespeare's works. In the first place, there is the spirit which is characteristic of that period when Shakespeare had emerged from the gravity and awfulness of life's tragedy, and had attained that serenity and hopefulness of mind which Professor Dowden characterised "On the Heights." It was only in his final period that forgiveness of injuries and the mercy of a benevolent providence formed the main theme of his plays. Moreover it is only in this final period that Shakespeare is wantonly careless of dramatic

structure, and an utter rebel against the unities of time and place. In this respect, *The Winter's Tale* is most obviously of the same period as *Cymbeline*, as well as in its assembling of improbably and madly-assorted character and happenings. It is only in the final stage that Shakespeare defied the unities, defied history, geography, probability, and everything else that matters, and showed that by artistic handling he could still create success enough to carry it through. The style and diction of *The Winter's Tale* are also those of his most mature period. His language is highly pregnant of images, almost to confusion. His thoughts seem to come too rapidly and too vigorously to be confined in the ordinary garments of set speech, which is left halting behind. The expression is rapid, flashing, but sometimes elliptical in its condensation and liberties. The examination of the amount of rime also speaks for a late period. Except for the speech of Time, as Chorus, there is practically no rime; a distinct number of light, weak, and double endings is to be found, constituting many irregular lines. The number of run-on lines is very high indeed. All these internal indications are in full agreement that the play was written towards the very end of Shakespeare's career, and support the assumption of early 1611 given by external evidence.

The Sources of the Play.

We will do well to keep in mind exactly what is meant by "sources," when speaking about Shakespeare. From the very beginning, he was intent upon finding suitable plays for production on the stage, and was often in a hurry to turn them out. Shakespeare practically never set himself to evolve an original plot, but preferred to find some outline or suggestion which

appealed to him as a possible framework on which to build a drama. Such outlines he took from many different sources, and drew upon old British and Roman history, on Italian novelists, on prose romances of the kind which had been well known on the continent of Europe for years. Sometimes in such a play as *Julius Caesar*, he adheres almost rigidly to the outline of history. Sometimes as in *Macbeth* he makes a composite story out of two different episodes from different periods of history. In *Othello* he found a rough prose tale by Cinthio, a crude story of intrigue and passion of no value whatever, and reared upon it the greatest tragedy of jealousy ever written. All his materials were lying about as common property for anyone who cared to take them up. Others with great names have tried the same plots and themes, and their efforts have passed away into inglorious oblivion.

How Shakespeare handled his Sources.

Shakespeare managed to create great and original dramas out of well-known stories and historical facts by one or two devices in which he stands supreme. The first was by great and unequalled powers of characterisation. Out of a dim and undefined character of history or mediaeval romance, he produces a great and memorable character of drama. He supplies motives, and shows the strengths and weaknesses which made the character act in the way he did. The greatest illustration of this gift would be a comparison of the dim *Julius Caesar* of history, a pale and uninteresting figure, with the great and intricate human figure which Shakespeare makes out of him. The mighty Othello, one of the greatest tragic figures of all literature, was evolved out of what was no more than an ordinary jealous and angry husband. The power of characterisation

was Shakespeare's greatest device in producing gold out of lead.

The second part of Shakespeare's contribution was interesting and life-like dialogue. We all know the difference between direct and indirect speech; the latter may be a brief summary of what was said. The old romances and earlier dramas were either dry and uninspired accounts of events told in the third person, or else they produced characters who spoke in language of the most improbable diction and as far removed from life as possible. The latter tendency will be found in the characters of many of the dramas of Shakespeare's immediate contemporaries, who indulged in noisy and declamatory speeches "without remorse or mitigation of voice." Shakespeare discarded the noisy "blood and thunder" speeches of the dramatists of his time; he softened the stiff and unnatural blank verse, which was so unlike the language of life, and made it more melodious and varied; he showed that ordinary every-day prose may be used with advantage as a medium for dramatic dialogue in due proportion.

Shakespeare brought natural dialogue into Drama.

The third point is that Shakespeare added to the plots of his sources a setting of the most beautiful and expressive poetry. What was commonplace and ordinary in his sources, actually sordid at times, was transformed into the beautiful and transcendent by the power of his poetic gift. Such striking and memorable passages as Hamlet's soliloquy on death, as Portia's sentiments on the greatness of mercy, as Mark Antony's speech at Caesar's funeral, are all suggested by a few bare prose lines in

The Sources are transformed by poetic beauty.

their originals. In addition to the general high and poetical elevation which he sheds throughout a drama there is what Saintsbury called "the magic of the single phrase," namely great individual quotations in which whole vistas of thought and feeling, even deep psychological yearnings which to others seem beyond expression, are taken up and crystallised in a few phrases of inimitable effect and beauty.

In addition to the transforming effects of characterisation, life-like dramatic dialogue, and poetic elevation, Shakespeare deals with his sources in a spirit of unerring dramatic instinct. Whatever he finds unsuitable for dramatic effect, he omits without hesitation. He transforms completely the characters as shown in old romances or histories, and gives his own interpretation of them. In Cinthio's story, Desdemona dies by being hit over the head with a sand bag, and the Moor and the Ensign then pull down the roof to make it appear an accident. The episode is a common and vulgar murder of passion such as appears in a score of police-courts throughout the world every month ; out of this suggestion Shakespeare has produced the soul-shaking bedroom scene which has aroused the pity and terror of audiences throughout all the world since his times. He invents new episodes and adds them to the structure of the original ; he invents new characters such as the rogue Autolycus ; in short, he transforms in much the same way as the character of ancient fairy tale who used to change a mouse into a beautiful prince. The resulting structure has nothing at all in the way of obligation to the original, and comparison is inconceivable.

Now the present drama is undoubtedly the offspring of a prose romance called *Pandosto*: *The Triumph of*

Time, which was written by Robert Greene and first published in 1588, then republished in 1607 under the title of *Dorastus and Fawnia*. It was widely read in England during the whole of the 17th century, and also achieved ready sale all over the continent of Europe. A French dramatist called Alexandre Hardy also dramatised the story, while a Dutchman too thought it good enough to translate into his own language. We may here follow the outline of Greene's plot:

The outline of Greene's Pandosto.

Pandosto, King of Bohemia, had married Bellaria, and they had a son named Garinter. Egistus, the King of Sicaly, had been a boyhood companion of Pandosto, so he paid a visit to the Bohemian court and was hospitably received by Pandosto and his queen. In her desire to treat her husband's friend well, Bellaria acted towards him as an intimate friend, walking in the gardens with him, and "often coming into his bedchamber to see that nothing should be amiss." This friendliness gradually aroused the suspicions of Pandosto, and at last formed a "flaming jealousy" of Egistus. He called Franion, who was the cup-bearer of his court, and instigated him to get rid of Egistus by means of poison, and to kill the queen in the same way. But Franion loathed the cowardly act and revealed it all to Egistus, so they fled together from the country and escaped to Sicaly. Pandosto ordered his guards to throw Bellaria into prison and proclaimed throughout all Bohemia that she had been unfaithful with Egistus and plotted against her husband's life. While in prison, Bellaria gave birth to a daughter who was called Fawnia, but Pandosto declared that he was not the father of it, and that he would have it cast away on the sea in an open boat, "having neither sail nor rudder to guide it,

and so to be carried into the midst of the sea, and there left to the wind and wave as the destinies cared to appoint." The king s guards carried this out most unwillingly, and Fawnia was sent adrift on the ocean.

Meanwhile Bellaria was put to trial, and stoutly protested her innocence of the charge. The jury declared her to be innocent, but Pandosto threatened to over-rule them by his royal power and inflict punishment. Thereupon she appealed to the king to send to the isle of Delphos and to enquire of the oracle of Apollo whether she was guilty or innocent. This was granted, and the oracle returned the following answer: "Suspicion is no proof : jealousy is an unequal judge : Bellaria is chaste : Egistus blameless : Franion a true subject : Pandosto treacherous : his babe an innocent : and the king shall live without an heir if that which is lost be not found." The innocence of Bellaria being thus established, Pandosto was ashamed and begged her pardon, and also attempted to reconcile himself with Egistus and Franion. But the news was brought to him of the death of his son Garinter, and Bellaria died of the shock caused by this sad event. Recovering from his grief, Pandosto tried to kill himself, but was prevented by his nobles. Then he raised a "rich and famous sepulchre" to his wife and son, and had an epitaph engraved on it declaring her innocence and his own blame.

Meanwhile the boat containing the infant Fawnia was carried by a favourable wind to the coast of Sicaly, and there found by a poor shepherd called Porrus. He carried Fawnia, who was wrapped in a rich cloak of gold and scarlet, to his wife Mopsa, and she was reared by this simple couple and believed them to be her parents. Sixteen years rolled

past, and Fawnia became so fair a shepherdess that "she seemed to be the goddess Flora herself for beauty." One day she presided as mistress of the feast in a gathering of all the farmers' daughters in the land, and there was seen by Dorastus, the son of Egistus, as he returned from hunting. Immediately the young couple fell in love with each other, and, to enable him to see Fawnia frequently, the young prince disguised himself as a shepherd. But he knew well that Egistus would never consent to him marrying a shepherdess, so planned to flee with her to Italy. He furnished a ship and got on board with Fawnia. But the old shepherd, Porrus, had become uneasy in his mind at the way things were going, so he set off for the palace of Egistus to show the King the scarlet mantle and gold ornaments which had been originally found on the infant Fawnia. But on the way he met the faithful servant of the young prince, and incautiously revealed that purpose to him, whereupon the servant decoyed the old shepherd on board the ship with the runaway lovers and carried him off too. After three days of storm, they reached Bohemia and disembarked. They found the court of King Pandosto, and made a false story to him that they were travellers returning home. But the King formed a suspicion that Dorastus must have enticed this beautiful young girl away from her parents and had him thrown into prison. He himself then tried to win the love of the fair stranger.

King Egistus had found out by this time that his son had fled with Fawnia to the country of Pandosto, and sent some of his nobles after them. When they told their story to Pandosto, that Fawnia was only a shepherd's daughter, he ordered Dorastus to be

released and said that Porrus and Fawnia should be at once executed. The old shepherd then told the whole story of the manner in which he had found the child, and showed the mantle and ornaments as evidence. At once it was recognised who she was and the people of Bohemia went wild with delight at this fulfilment of the oracle, and there were great rejoicings and bonfires. Dorastus married Fawnia and old Porrus was created a knight of the land. Pandosto was once more reminded of his unnatural jealousy which had lost him his wife, and was horrified to find that he had proposed loving his own daughter, and committed suicide.

It will be immediately plain that, in its broad outline, Shakespeare has taken up this story as his plot, and it is only in the catastrophe that he has made substantial changes from Green's romance. Just before Shakespeare's time, there was another version of this same story published by a schoolmaster called Sabie, written in blank verse and under the title of: *The Fisherman's Tale*, and *Flora's Fortune, the second part and finding of the Fisherman's Tale.* Though Sabie also found his poem on Green's romance, he, like Shakespeare departs from it in certain incidents. But as it is certain that Shakespeare took his outline from Greene and certainly not from Sabie, there can be no purpose in saying any more about the writer of the blank verse version of the romance.

There is no doubt that stories of the Pandosto type were modelled on old Greek romance. In the Greek romances, the main feature was incident and not character; they aimed at unexpected and spectacular effect, startling coincidence, dramatic and stirring scenes such as shipwrecks, trials, miraculous escapes,

broken hearts, and so on. Fortune or Destiny was the sole agent in working out their plots, and Fortune often defied logic and produced the wholly unexpected. There was little effort to secure probability of incident or naturalness of character, but elaborate and logical arguments were put into the form of dialogue. Greene modelled his romance on the Greeks; he attempts a crude revelation of character through long, dull soliloquies, but he leaves the action to Chance. He has a very strong liking for unexpected incident and melodramatic display and emotion.

Greene may have invented a certain amount, but we are not able to say with certainty what older story may have furnished him with Pandosto. There are other versions of the same tale in continental writers, but none of them contain the motive of consulting the oracle of Apollo at Delphos. This he could only have obtained from a classical source. It is a motive which is prominent in a great deal of Greek epic and drama, and persisted throughout the literature of several centuries. Charleton says: "Yet much of this medley, Shakespeare took over from Pandosto. The mingling of the tragic and the idyllic, the sharp contrast of maniacal jealousy and tenderest love; the unnatural events and happy coincidences; the creation of an unhistorical history and an ungeographical geography; elaborate stage-displays, trial scenes, statues stepping into life; unexpected catastrophe and a more unexpected *denouement*; above all, the motif of the oracle: all these are the essence of Shakespearean romance, and in the very spirit of Greek romance and of *Pandosto*."

As a rule, Shakespeare does not trouble to seek after the atmosphere of a particular period of history or a

particular nation, though his drama portrays one or the other. Nevertheless he has not altogether forgotten that when he makes a king consult the oracle of divine Apollo, he must keep in touch with the religious atmosphere of classical Greece which is thereby indicated. So no Christian name or sentiment is allowed to intrude in this play; it is great Jove and Goddess Nature to whom Paulina prays, and Hermione has a real trust in divine Apollo. Perdita alludes to Jupiter, to Phoebus and Proserpine, and the girdle of Cytherea. The gods are always spoken of in the plural. Moreover Greek names are carefully selected for the characters instead of the names which Greene gave them; we have Leontes, Antigonus, Cleomenes, and Archidamus, all purest Greek names. Autolycus, or The Wolf, is the great stock-name of Greek legend and romance. True it is the play abounds in anachronisms, for to refer to the Italian artist Julio Romano in a period centuries before his time, to the emperor of Russia, and to the Puritans who use merry hornpipe tunes for their doleful ditties—all are a defiance of time and place. But Shakespeare never troubled about such things, but was content with allusions in any kind of play which would appeal to his audiences of 17th century England. In spite of these, he intended us to look on the setting of his drama as essentially Greek. Towards the close of his career, he was undoubtedly busying himself with stories of Greek origin, and the doubtful *Pericles* and *The Too Noble Kinsmen* are evidance of this.

The effort to give the play a Greek colouring.

The anachronisms of the play.

Shakespeare has introduced a number of changes into Greene's tale, and some of them do not by any

means increase the probability of a tale which already had enough of the incredible in it. But his title *The Winter's Tale* shows that he puts it forward as a tale or a romance, and does not claim historical accuracy for any part of it. Thus there is no ground left to laugh at the "sea coast of Bohemia" or the daughter of the king of Libya, since a tale knows no restrictions. Mr. Jusserand has written: "A winter's tale meant a fancy story or an old wife's tale, its very unlikelihood being one of its charms."

The perusal of Greene's story in the summary given here will serve to show the main changes which Shakespeare has made in the essential facts as compared with the older writer. It is particularly at the end where he does so, in making Hermione miraculously revived and restored to her husband. This may be attributed to the fact that Shakespeare, in his later years, had lost the gloom of his tragic period and was very fond of happy endings, especially those in which the happiness came by dramatic coincidence, and long-separated relatives were suddenly and unexpectedly reconciled. He himself had been for years away from his wife and family, and then become happily reunited to them, and, though the circumstances of his own domestic relations are not clear to us, we must feel that his personal attitude towards life had been given a brighter turn by the reunion with his own nearest and dearest. This great change, the restoration of Hermione in the statue scene, was very probably due to his own desire to show that:

Shakespeare was fond of happy endings in his final period.

> "God's in his Heaven
> All's right with the world."

which desire is illustrated with equal clearness in the endings of the companion plays *Cymbeline* and *The Tempest*.

Shakespeare has, for a fairly similar reason, dropped the suicide of Pandosto, for he allows Leontes to recover the love of wife and daughter and regain his lost happiness. Had he chanced to take up this theme at the period when he was writing *Hamlet* and *Othello*, it is probable that Shakespeare would have allowed the unhappy king to pay the fullest penalty of his sin and error, and to drag into the vortex all his loved ones, as did the moody prince and the ill-starr'd Moor. But he was writing a different kind of play in his later years, and, whatever be the motives, this was responsible for his changing the ending and making it happy. Similarly he has dropped completely the ugly motive of Pandosto in throwing the prince into prison because he himself has fallen in love with the beautiful Fawnia. The love of father for daughter may have been a possibility in Greek drama; it might not have shocked the far from squeamish Elizabethans, but Shakespeare was too much of an artist ever to have considered leaving this in his drama.

When he decided to dramatise this romance, Shakespeare must have perceived the necessity for defying completely the unities of time and place. Almost every drama he wrote was a special experiment in some direction; as he evidently deliberately decided in *The Tempest* to adhere scrupulously to the classical unities, there is little doubt that he was equally open to experiment in a drama which would depart from them very widely. It can hardly be said that he has secured that unity of theme which he attained in

other dramas, such as *King Lear*, where he successfully combined two different plots and made them unite and run together to a common conclusion, for it cannot be denied that there are two distinct centres of interest, the story of the action in Sicaly and that in Bohemia, and that they do not fuse together in the manner that the *Lear* elements do.

One important point of difference is the explanation which Shakespeare gives of Leontes' jealousy. Greene furnishes us with real and understandable grounds for that jealousy, to such an extent that we cannot believe the wife to have been entirely innocent, and he shows that the suspicions of the king are the result of long observation and thought. But Shakespeare was aiming at a much-abused and suffering heroine, and that was unattainable unless it could be shown that the suspicion of the king was unjustified. So Shakespeare makes the jealousy of Leontes sudden, destructive, and as inexplicable as the frenzy of a spoilt child. Thus we can only look on the king as suffering from a temporary attack of madness, or disturbed mentality at the least

Shakespeare's differing in the explanation of Leontes' jealousy.

There seems no particular reason why Shakespeare should have reversed the two localities, Sicilia and Bohemia, making the original jealousy take place in Sicilia and the abandonment of the babe in Bohemia, whereas Greene had the opposite. It is also not of the first importance that he has made them abandon the infant Perdita on shore instead of in an open boat at the mercy of the waves.

It is in the final two acts of the play that Shakespeare has boldly struck out a path for himself.

Greene had fallen into what was a besetting sin of his age, a false and artificial pastoralism in which unreal shepherds and shepherdesses moved in an atmosphere which was as far removed from the sheepfold as anything could be, and spoke in a dialogue which was literary, philosophic, but never shepherdly.

Shakespeare had no use for the stock swains and nymphs of the would-be pastoral writers, and he has ridiculed them in such figures as Silvius and Phoebe of *As You Like It*. He knew for himself the real life of the country-side and did not need to draw false impressions from books. The figures and the setting of the shearers' feast were from Shakespeare's observation of rural life around Stratford, and not from any work with an arcadian or a pastoral setting. The wit of the old shepherd is homely and savours of the soil, and the dancers are real Englishmen with their "gallimaufry of gambols" and the lovemaking of the clown is like that of an English rustic, and therefore, more meritorious than the Corydon and Thrysis or other such unreal figures as make Milton's *L'Allegro* artificial in spite of its poetic artistry. The pedlar Autolycus, who is Shakespeare's addition and has no counterpart in Greene, is a typical English pedlar of his time, and brings his ballads of monstrous fishes, such as the credulous country people used to buy so eagerly in those days when the daily press had not come into existence. And he is a very important addition, a combination of Touchstone and Falstaff, supplying a very real element of humour in the play.

Shakespeare's setting is rural and English, and not false pastoral.

The greatest change of the whole series is Shakes-

peare's interpretation of the characters of Florizel and Perdita. Dorastus and Fawnia were a couple of bores who inflicted long rhetorical speeches on the reader, and lacked entirely in human interest. Florizel and Perdita are to be reckoned among the great lovers of all literature. They show the purest love expressed in delicate and poetical sentiment, in an exquisite idyllic setting. They are only challenged by Ferdinand and Miranda in this particular kind, and supply delightful love scenes to equal the best in Shakespeare.

When in Act V the scene reverts to Sically once more, Shakespeare diverges completely from *Pandosto*, mainly in order to satisfy his desire for a happy ending. Forgiveness and reconciliation were his creed, and the manner in which Prospero forgives his enemies, when he might have exacted a just vengeance, shows the changed attitude of Shakespeare towards life in his later years. It was indeed a difficult problem for him to find a means dramatically permissible of bringing Hermione back to life, so that his Leontes would differ from Pandosto not only in being preserved from suicide but also in regaining his wife and making atonement to her. To produce Hermione again after the lapse of fifteen or sixteen years in a manner that would not outrage every sense of probability was a difficulty which might have appalled the boldest. But Shakespeare knew his audiences and realised full well that such a catastrophe would not be unduly criticised by his patrons of the Globe Theatre. To such an extent did he rely on the return of Hermione as the great culmination of events that he even made the restoration of Perdita

The changed catastrophe of the play.

take a strictly second place by leaving it to be narrated at second hand by a nobleman. Then he set about finding a spectacular method of restoring Hermione, such as would appeal in its stage effect, and the result was the daring expedient of the statue. There is a legend of Pygmaleon and Galatea in the classics which contains the idea of a statue coming to life and stepping down from its pedestal, and this was well enough known to the reading world of Elizabethan England. Shakespeare may have derived a bare suggestion from this; on the other hand there is no particular need for any suggestion. Lyly had used a similar motive in a work called *The Woman in the Moon*. It had been used by Chaucer in his *Legend of Good Women*, and all of these works are bound to have been known to Shakespeare.

That is enough to show whence Shakespeare derived his plot, and the main changes he made in it. Had he selected this same plot when in that frame of mind which produced the romantic tragedies like *Hamlet* and *Othello*, he would certainly have adhered to the gloomy and tragic ending of Greene's *Pandosto*. But he was in a different and more genial mood, and so the whole ending of the play is transformed to illustrate lessons of forgiveness and reconciliation. We may conclude with a few words from Mr. Charleton on the subject:

"But Shakespeare altered the story Greene handed to him in many important respects. Some of his alterations are incidental and unimportant, like the names of the characters. Again there is little to be said for Shakespeare's complete inversion of the ending of the story, except that it just suited

his temper at the time, and his purpose in the drama he was writing. But the general principles of his dramatic art and practice demanded the majority of the changes he made: he alters his story generally either (I) to increase its capacity for the portrayal of real character and real emotion, or (2) to make it submit itself as much as possible to a certain logical sequence, by which actions appear necessary rather than accidental, or (3) to give it a form suitable for effective presentation on the stage.

H. B. Charleton of Manchester University.

(I) Shakespeare's supreme interest was the portrayal of human character and real human emotion. A suspicion of sentimentality, and, moreover, of very human and youthful mentality, in Florizel, is all he retains of the affected unreality of the elaborate love-making of Dorastus and Fawnia; the rest is rejected for the passionate, yet idyllic, love scene at the shearing feast. He is specially careful in modifying the plot to establish the reality in Hermione, Leontes, and Perdita. Further he rejects those characters who in any way interfere with his scheme: Mopsa, the wife of Porrus, because her vulgarity hardly makes her suitable to be the foster-mother to Perdita, whose best foster-mother is Nature and who is a more charming mistress of the feast than Mopsa would be. Above all, life and vivacity are given to the play by the creation of Autolycus, an instance of Shakespeare's generous custom of bestowing on us great creations not strictly necessary to the plot.

(2) But Shakespeare modified the plot of Pandosto in order to give the events some logical connection; necessity, cause and effect, are substituted where possible for Greene's reliance on coincidence and chance.

Thus Perdita is not cast by chance in Sicilia: she is deliberately taken there by a character Shakespeare creates for the purpose, Antigonus, who believes he is taking the child to the land of its father; but that deed done, there was no further use for Antigonus, so he is given over to the bear; and even the bear is not there by accident—it has been disturbed by the huntsmen: still further, the clamour of the hunt has frightened two of the shepherd's flock to the beach and so brought the shepherd to look for them—and to find Perdita.

Camillo, too, is Shakespeare's creation: or rather his amalgamation of Tranion and Capnio. In his turn, he takes the arrival of Florizel and Perdita in Sicilia out of the hands of Fortune, by whom it is contrived in Greene's novel, and makes it a deliberate plan. His part, too, enables him to arrange for a final scene of general reconciliation in Bohemia, by disclosing the flight to Polixenes and inciting him to follow the runaways.

(3) Lastly, Shakespeare was a dramatist, not a novelist. Many of his alterations are demanded by theatrical considerations. Thus he makes Leontes actually confront Hermione as she is playing with Mamillius—a much more effective scene for the stage than Greene's incident of the sending of the guard to arrest the queen. Further, Shakespeare lets Polixenes spy on Florizel—so giving us the beautiful scene where Perdita distributes the flowers to her guests, and at the same time, adding powerfully to the motive for Florizel's flight: for in Greene, Florizel only anticipates objection on the part of his father. And, lastly, Shakespeare's final scene, with its double climax, and the surprising incident of the statue is a fitting specta-

cle in which to close the play : and in Greene, of course, there is no suggestion of it.

But the alterations Shakespeare effected, whilst still retaining the romantic and idyllic spirit of *Pandosto*, are too numerous to mention in detail. It is sufficient to recognise that their purpose is to enhance the dramatic qualities of the play, to give cohesion and reality to its characters, and to suggest a bond of casual sequence to its most improbable incidents.

VIII

The Characters.

Shakespeare has been specially praised by readers of all tastes for the might and power of his dramatic characters. There have been many who have not hesitated to say that characterisation alone is the secret of his success, and that since his plots are mostly second-hand, there can only be the characters to transform the commonplace into the great. This is only part of the truth. Certainly the art of creating great and memorable characters is one of the strongest weapons in his armoury. But his characters are never independent of plot, but are inseparably associated with it. Shakespeare contrives to show us that the precise events and disasters of *Othello* could only have proceeded from such a character as the noble but unintellectual Othello and the virtuous but no less unintellectual Desdemona. The problem in the present play is for him to show us that it was only from the particular types of human nature that we see before us that the events of *The Winter's Tale* could have arisen. But here we have one great point of difference. In *Hamlet*, *Othello*, *Macbeth*, and

Plot and character are always inseparable in Shakespeare.

King Lear, that great quartette which we designate by the title of "Romantic Tragedies," Shakespeare had concentrated his interest almost entirely on character, and particularly on one single character, in each play. No one is supposed to share the interest awakened by Macbeth and Lear; if Iago is allowed to become fairly prominent in *Othello*, it is an experiment in an exception to the rule. But in the final plays, the romantic dramas of which *The Winter's Tale* is one, the main interest lies in incident rather than in character. Characters are there and one or two of them are worthy to enter into any gallery of Shakespearean creation, but the interest is shared with equal hand between Florizel, Perdita, Hermione, Leontes, Autolycus and the rustics. Hermione has points of greatness, but is absent from the stage—and designedly so—for a great part of the play. No single character is there who plays a prominent part in *The Winter's Tale* or *Cymbeline* from beginning to end. There is no "hero" or "heroine" of the play like a Macbeth or a Rosalind. We have instead a number of characters of whom we may say that Hermione is perhaps a shade prominent by reason of her pathos and her courage, but still not to such an extent as to dominate the play.

We may consider them individually, and, since Leontes is the main agent of action, he may be given priority. It is well to keep one point in mind: when Shakespeare wished to construct a great character he made that character complex in psychology and nature. Hamlet has nobility of mind and greatness of soul, but because of some curious complexity of character, he is unable to obey the ghost and avenge his honoured father because of a

Shakespeare gives his great creations complexity of nature.

mental weakness. Macbeth is a strange combination of the honourable and brave soldier and the unscrupulous murderer. It is the fact that they are complex and intricate in nature that constitutes their problem and their greatness. Whenever Shakespeare creates a character who is not intended to be prominent or commanding, that character is drawn so simply as to be of no interest, or drawn in such bold lines that there is no problem and complexity, and hence less of interest. The Goneril and Regan of *King Lear* would perhaps be great if they had been invested with one or two human features of love, remorse, or contrition. But Shakespeare drew them boldly as unmixed figures of villainy, and so they are never anything but stage figures. To a certain extent, Leontes, the jealous husband of Hermione, falls into that category. It was a difficult problem to give a satisfactory explanation of the unreasoning jealousy and passion which flamed up in the breast of the king. Greene had laboured to give some explanation for it, and had not been very convincing. It was necessary for the sake of the character of Hermione that there should be no real cause for the jealousy of Leontes. Hence Shakespeare boldly makes it a case of causeless and unjustifiable jealousy arising in the mind of the king, and allowed to sway him without kindness, justice, consideration, or remorse. If we compare Leontes with the other great figure of jealousy in Shakespeare, the noble Othello, he will suffer very much by the contrast, for Othello was the victim of an exceedingly subtle villain who would have had no difficulty in deceiving most men. But there is no such excuse or palliation for Leontes, and the motiveless nature of his jealousy and the unreasoning violence of his

The character of Leontes.

actions in the first part of the play prevent any interest in a character who is evidently a mild type of madman, or at least a mono-maniac. Certainly Leontes has a commanding nature and distinct qualities of royalty in him; he is affectionate towards Mamilius and commands the respect of all arouud him. We have no difficulty in believing him to be a strong and efficient ruler as far as the affairs of Sicilia and of his subjects go. But all this cannot efface the impressions made by his causeless jealousy and brutal harshness.

Leontes disappears from the play for a long period, while the action in Bohemia is played. When he once more appears before us, Shakespeare labours with might and main to present the king as a humble and contrite penitent who has never ceased to sorrow for the injustice he has done. But no amount of regret will ever reinstate him in our estimation, for the recollection of his savagery in the early scenes can never be forgotten. Thus in spite of his repentance and humility in the final act, he never becomes a character of real interest. We may be sorry for him, but we cannot feel that he deserves to have such a woman as Hermione restored to him, as he is not worthy of her. There is a curious parallel between the character of Leontes and that of Posthumus Leonatus in *Cymbeline*. Each is made to behave very badly, in a manner that brings suffering and undeserved reproach on a pure woman. Each thinks the woman dead, sorrows deeply, and finally each has the lost wife restored to him. But we feel that Posthumus is as undeserving of Imogen as Leontes is of Hermione. The men in the final plays are of lower value and character than the women. Leontes, however, is far above the monster Pandosto,

and, if not a great Shakespearean character, is at least a reasonable creation who forms an efficient source of dramatic action.

Hermione is of a higher type than her violent and ruthless husband. She is absent from the play for even a longer period, and yet has more title to greatness than any other character in it. In the beginning, she is shown as accomplished, witty, and possessed of considerable charm of person and character. In his inimitable way, Shakespeare makes us feel that she is a good wife and mother, as well as a frank and pleasant friend. He shows all these points by placing her relations with Leontes, Mamilius, and Polixenes in a few strokes. Shakespeare has no time for gradual development of her character, and she seems by some effort of his genius to appear before us in fully maturity. We are startled when the first aspersions are cast on her chastity, but we soon see that they proceed from the fever-heated brain and not from any act of hers. This is made more than clear by the attitudes of Camillo, Paulina, and the various nobles around the king. In his development of character, Shakespeare reaps advantage of showing us what others think of the creation in question, and we soon see that Hermione has the love and loyal confidence of all.

Hermione.

In the trial scene, she behaves with all the dignity and confident courage of a Roman matron. While she is essentially feminine in her modesty, she has no feminine weakness when it is a question of defending her honour and the honour of her child. Her bearing in the trial scene is noble and dignified, and shows her greatness of character. She is full of tenderness and love; she has a bearing that is truly

royal, but it is with the noble rather than the imperious type of royalty. Mrs. Jamieson says that Hermione has "dignity without pride, love without passion, and tenderness without weakness," and that she has that "union of gentleness with power which constitutes the perfection of mental grace." There is not even a family likeness left of Greene's sentimental Bellaria.

The Editor of the *Arden Shakespeare* says:

"Her character is moulded by the experiences of life, and the chastisement of a great sorrow. The "archness and wit" of an untroubled mind give place when the cruel accusation is brought against her, to the measured and dignified defence of the trial scene and the strength of character which enables her to refute her husband's charges without bitterness, and to endure his insults without recrimination, enables her also to bear with fortitude those sixteen years of immured seclusion. To look upon Hermione's withdrawal of herself from her husband's society as the result of 'unforgiving chastity" or as the resentful nursing of an injury, is altogether perverse. In reality it is an act of heroic submission to the will of the gods. Reference has already been made to the deeply religious spirit of this play, which, be it added, loses nothing of its intensity from the fact that the religion is Greek and not Christian. In the great trial scene, when all else fails her, Hermione's trust in the gods remains unshaken, and it is with a fervent appeal to Apollo to right her cause that her great defence ends :—

"Your honours all,
I do refer me to the oracle;
Apollo be my judge!"

Her trust, as we know, is not misplaced. The oracle pronounces her chaste and Polixenes blameless, and it is with a heart overflowing with gratitude that she joins with Leontes' lords in the great cry of relief – "Now blessed be the great Apollo!" But the oracle in pronouncing her chaste has also uttered words which she interprets as a solemn charge laid upon herself: "And the king shall live without an heir if that which is lost be not found." With a woman's swift intuition, she recognises in these words a divine command to separate herself from her husband. She must give birth to no more children till Perdita is restored.....so with heroic self-command she resigns herself to her sequestered sunless life. We can well imagine how, as she learnt from Paulina's lips of her husband's deep contrition and "saint-like sorrow," her generous heart must have yearned for reconciliation with him. But the impulses of the heart must be curbed by submission to the divine will. Sixteen years she remains in self-enforced retirement, and then deliverance comes. Paulina brings to her the glad tidings of the discovery of the long-lost Perdita, and she realises that the divinely-appointed hour of reconciliation has arrived. The statue scene which she and Paulina plan is a clever stage device; but it is also something infinitely greater. For the animation of the statue is in truth a gracious symbol of the re-awakening of Hermione. Bereft of child and husband and a nation's loyal homage, she has for the space of sixteen years lived a pallid life-in-death; but now at last all this is over, and she enters once again into that plenitude of life which belongs to her who is at once queen and wife and mother."

To be unjustly suspected of unfaithfulness is the lot of several of Shakespeare's heroines, the others most

noteworthy in this respect being Imogen and Desdemona. Hermione appears far less before the audience than either of them, and indeed the greatest drawback is that she is absent for so long. But she has all the fine and sterling qualities of Imogen. with an added sense of experience and maturity, and she has strength and intellect which are utterly lacking in the pure, but feeble, wife of the Moor.

We may now turn to the remaining important character of the first part, namely Polixenes It may be stated at once that Shakespeare has taken no particular pains in the delineation of the Bohemian king, either here or in the latter part of the story. He serves his part as being the innocent cause of the suspicions which fall on Hermione, and Shakespeare at least takes the trouble to assure us that Polixenes is an honourable man who is guiltless of the foul conduct which Leontes imputes to him. To a certain extent he is a foil to Leontes, and possesses wisdom and judgment lacking in that impetuous king. But Shakespeare has not made this marked, for he did not aim at creating any prominent character in this play, and what character interest he did aim at included no great share for Polixenes. He is a normal, upright, honourable man whose character is good without ever being great or commanding. The plot requires from Polixenes two actions which could never have been reconciled with greatness: he has to run away from the jealousy of Leontes and leave Hermione alone to face the consequences implied in his flight, and he must cast away his own son in a harsh and unnatural manner. It is easy to argue that Polixenes only runs away in the belief that Leontes will quieten down and forget about his suspicions; no argument can make

Polixenes is not made a figure of interest.

this action accord with any conception of a manly character. The harshness of his conduct towards Florizel is better explained by the fact that Polixenes frankly loses his temper, which, after all, is not an unnatural or inhuman act. In the long run he ends the play as he has begun it, as a good-hearted and honourable ruler in whom one finds a number of ordinary good qualities and a corresponding share of the ordinary little weaknesses to which all men are heir. Polixenes has a "middle flight" in the play, which is exactly what Shakespeare intended him to have, and he plays his not very important part without creating any marked impression or attracting interest which was not meant to be diverted to him.

When we come to Florizel and Perdita—for it seems best to consider them as a pair—we approach one of the great pairs of lovers in all fiction. The word "great" must be qualified and explained. Much interest attaches to Perdita because of her tragic abandonment at birth, her romantic discovery and education at the hands of the old shepherd, and her no less romantic courtship by Florizel and startling restoration to her own parents. The heroine of such a career could never be ordinary or prosaic. Yet there is nothing startling in Perdita as far as her own nature and personality and charm are concerned; in herself, her greatness lies in the ordinary fine qualities of every-day life. She is great in charm, in courage, in loyalty, and that is why she is so likeable and attractive. Florizel is in no sense a tragic heroine, which Hermione is, and hence cannot attain to the same kind of greatness as a character of drama. The greatness of Ophelia, Desdemona, Cordelia, and of Cleopatra arises in each case from pathos caused in

Florizel and Perdita.

great part by the tragic fate which overtook those ill-starred women. True greatness in the dramatic sense seems inevitably to be associated with tragedy rather than with happiness, and thus it is that Perdita seems of lesser mould than Cordelia. She finishes up in the sunshine of life, and not in a catastrophe of terror and pity.

Much the same applies to Florizel. He is a normal, highspirited, impetuous young man. He has distinct traces of the breeding and nobility that come from good birth, and shows a purity of love and unselfishness of loyalty which mark him as a great lover from the beginning. In these qualities he attains greatness; it happens not to be such a sensational type of greatness as that which is possible to a Hamlet or an Othello. Florizel and Perdita are very fine, likeable, outstanding young people of the normal type; but the theatre-going or drama-loving public has a mentality like that of a doctor in tending to be more interested in the pathological and abnormal than in the healthy patient. Perdita lacks the sparkling wit of Rosalind and she is never called upon to offer self-sacrifice like Viola. But she shows a fineness of character which make all regret saying good-bye to her just as womanly maturity is about to develop. She has had no great call made on her, as she has been throughout the play the creature of circumstances rather than an agent. But when trouble does begin to gather round, she shows every sign of being a true daughter of Hermione, capable of the utmost courage and calm devotion when the need shall arise.

Florizel and Perdita are inseparable; they are as closely linked in idyllic love as Macbeth and his lady are in their wicked ambition. There is, as we have

pointed out, no commanding or towering point in the character of either, but their true greatness arises from their mutual love. They are very similar to Ferdinand and Miranda of *The Tempest*, and they present a pretty romance in a setting of flowers and rural picturesqueness. "All the world loves a lover," and that is why Florizel and Perdita will always be favourites in literature or in drama. It would be unjust to compare them with the tragic figures of Romeo and Juliet, the "star-cross'd" lovers who have such an adventitious appeal, for circumstances complicate character to such a degree that comparison is impossible. They are well worthy to rank with Rosalind and Orlando, with Bassanio and Portia, and in their own class are indeed very high. There are many Florizels and Perditas in daily life, around us on every side, and it is the fact that they are made of ordinary clay like ourselves which invests them with such an appeal.

Paulina.

Of the other characters, Paulina distinctly catches the eye. She shows herself from the first as a woman of courage and strong character. In her advocacy of Hermione, Paulina is always completely forgetful of self, and her courage has a masculine tinge, devoid of all feminine diffidence and shrinking. We cannot doubt that she would encounter any danger and submit to any sacrifice for the sake of a loved one. Her boldness of manner and aggressiveness of speech make her quite a personality, and even highly-placed ones wince before the lash of her tongue. Her tact and judgment are by no means equal to her goodness of heart, and many of her attempts to reason with Leontes are of a nature much more calculated to annoy and anger the fiery king than to placate him. In this respect, she seems a female edition of the Kent of *King Lear*. Time has mellowed

her when we meet her in the last act, after a lapse of sixteen years, and shown that she may become quieter, but not less loyal. Everything her nature shows in the earlier part of the play is impulsive; when she says:

> "Let him that makes but trifles of his eyes
> First hand me," (II, III, 62-3.)

we feel that she would indeed readily apply her feminine weapons, the nails, to the face of the luckless male who thwarted her. And we see her suitably rewarded with a second mate in the largesse which Shakespeare deals out at the conclusion.

Camillo is a courtier.

Camillo is more or less Shakespeare's own creation in place of two distinct characters, Tranion and Capnio, of Greene. By his presence and his action in the two different plots and scenes, he serves as a link to unite them as far as this is possible. In spite of the fact that he imperils his life and prospects early in the play for the sake of Polixenes, he shows that he is a typical courtier when diplomacy and artifice are required. Leontes and Polixenes alike look on him with admiration and speak of his integrity in unmeasured terms. But it must be remembered that, by warning Polixenes, he betrays his king Leontes, and that later he deceives Florizel and Perdita.....possibly with the most excellent intentions. This is a necessary dramatic device, for the speed duration of the play requires that Polixenes should set out in pursuit of the fugitives at once. Dramatic necessity then, makes Camillo somewhat of a schemer, and he is shown as calculating and intellectual, a direct contrast to the sentimental and heart-led Paulina. Under it all there is a fund of integrity and kindness, but he keeps it in line with

a logical brain as we would expect a benevolent lawyer to do. His motives are always excellent; the real difference from Paulina lies in the manner in which he works them out. And it is a master stroke that two such good but differing types of human nature should be united in the end.

One character who is Shakespeare's own creation, who is unnecessary to the plot but nevertheless prominent in his personality, is the rogue Autolycus. Shakespeare has added him over and above the dramatic needs, for he serves no essential part, and though he is the agent to bring the shepherd and the clown on board Florizel's ship, this could easily have been done by other means. But Shakespeare knew, at this stage of his career, that even the most tragic play would attract the public and fill the theatre better if it contained a humorous character, and that, though the educated classes and the courtiers liked high romance and epic beauty, the groundlings dearly loved a comedian. He must have been looking back on the success of Sir John Falstaff, of Feste, and of Touchstone; Autolycus has a distinct family likeness to all three. As in the case of Falstaff, Shakespeare has managed to make Autolycus interesting though the qualities which he obviously possesses are worthless ones. He is a liar, a rogue, and an impudent imposter, but he performs all these offices with such an effrontery and droll impudence that we do not resent them. He is a merry rogue with a song ever ready on his lips and a jest for every occasion. He goes about the country to all the festivals of the rustics, bewildering them with his glib tongue and his sensational ballad-sheets, and wheedling the money out of their pockets with an unscrupulous

Autolycus is a new and dramatically unnecessary creation.

tongue. It is the very irresponsibility of his nature which makes him interesting; he is a picturesque vagabond, and the respectable reader has a sub-conscious sympathy with his own opposite. The Autolycus'es and Micawbars of this world are much better liked than the Malvolio's. An extract from Mr. Charlton summarises him:

"And lastly, we come to Autolycus. He is purely of Shakespeare's invention. He is not necessary to the plot: indeed the only part he has in it, is in bringing the shepherd and the clown on board Florizel's ship. In *Pandosto* this was effected by Capnio (whose other functions are taken over by Camillo) by sheer force. But Shakespeare preferred to do it by ruse. And thus he made way for the master of ruses. Autolycus is the Falstaff of rogues and vagabonds. He is Falstaff in little. His traffic is sheets, not regiments: he befools knaves, not princes; his faculty is to adapt himself with profit to all circumstances, rather than to adapt all circumstances to his profit. But if the copy is in miniature, there is still the family likeness; what Honour is to Falstaff, Honesty is to Autolycus: both have a fine mental agility and a ready tongue: both can affect scruples of conscience for their own ends and with the most solemn mock modesty: and to both of them knavery is itself a system of morality though not of the orthodox sort. And if Autolycus is in miniature compared with Falstaff, yet there are advantages in that: he is lighter of finger and foot, his voice is more tuneful, and his spirits more mischievously frolicsome: he haunts wakes, fairs, and bear-baitings, not the city and the city taverns: indeed he has thrown up the service of the court, to settle down into the profession of rogue and vagabond. And he is

the most musical and amusing vagabond who ever was a snapper-up of unconsidered trifles."

The shepherd and the clown were suggested by Greene's original, and though Shakespeare did not avail himself of Mopsa, the shepherd's wife, he uses the name for a shepherdess at the feast. But he makes comic characters of the shepherd and the clown, of the stupid rustic type which unconsciously makes blunders in speech. It is often no more than a case of using the wrong word, such as "pheasant" for "peasant" or "present" in such a way that the result is funny, or in making some foolish remark or misusing terms so that laughter is created. They are the butts of Autolycus, and are passive comedians while he is active. Shakespeare had previously brought that type of comedian to perfection in Dogberry and the Watch; in later days the comic use of words in the wrong sense was employed by Sheridan to produce Mrs. Malaprop. To misuse language is still the commonest type of wit of the music-hall low comedian, and this will continue for centuries to be a device of comedians as long as we have spectators who are not too fastidious and learned in their tastes.

The Shepherd and the clown.

This concludes the characters. Old Antigonus is a pleasing but not very strong man, and many have wished that he could have been preserved for a share in the final rewards, instead of being handed over to the bear as soon as he had served the purpose of abandoning the infant Perdita. But we may conclude that, in this stage of his art, Shakespeare had abandoned the aim of creating great and striking dramas of character like *Macbeth* and *Othello*, and

was rather intent on pleasing his audience by a narrative of romantic events with striking and wonderful coincidence.

IX – The Nature of the Play.

We saw in the chapter dealing with Shakespeare's works that the final stage of his writing produced three plays: *Cymbeline, The Tempest*, and *The Winter's Tale*. Earlier we had a distinct period of Comedy and an equally clearly marked period of Tragedy. But it is difficult to call the final plays either Tragedy or Comedy, since they contain distinctly tragic incidents but, at the same time, run to a happy conclusion. Hence the name of Romance or Romantic Drama has been selected as more suitable for them.

The three plays in question show a new application of the Shakespeare an art They mark the attainment of a serene outlook on life, as compared with the dark pessimism and hopelessness of the tragic period. There is now a firm trust in the justice of life, and an assurance that, though things may appear to go wrong:

"G d s in His heaven
All's right with the world."

In those three plays, Shakespeare shows a careless disregard of the customary rules and conventions of the drama. They are all on similar themes—cruel injuries and injus ice, followed by repentance and forgiveness. In them all, tragedy is shown side by side with rural beauty and idyllic charm, and ultimately the powers of good prevail. They all contain incide ts which are distinctly improbable, and combine elements which are distinctly strange in assortment and incongruous. Their incidents are striking and melodramatic, often designed mainly with an eye for stage appeal and sen-

The common nature of the three romantic dramas.

sation. The emotions and characters range between two opposite extremes, and it is the effort of romance to bind all these together into some kind of cohesion.

Why did Shakespeare in his final writings give up the unity and compactness of plot which had distinguished the earlier plays? Mr. Weekes says: "Was it Shakespeare or the twin dramatists who invented this novel form? Impossible to say, but one is inclined to hope that Beaumont and Fletcher were responsible. For the appeal in those plays is over-heightened, the pathos sometimes false; probability and truth are often sacrificed to violent dramatic effect.....It seems likely that Shakespeare was here trying his hand at a method of dramatic art which had sprung into sudden popularity, but which in his heart of hearts he felt to be inferior to his own."

Mr. A. R. Weekes.

The Winter's Tale is a romance which involves death and idyllic love, two elements not usually found in combination. We have court intrigue, a babe cruelly cast away, the whole current changed by the oracle of the god, love-making in rural England, all running up to a wonderful reconciliation between husband and friend, wife, daughter, and mother. The events of the play are sensational and sometimes even improbable. There is a secret runaway of lovers and a problem cleared up by the direct decision of a classical god, culminating in a scene where the statue of a woman who has been dead for about sixteen years becomes olive and steps down from its pedestal. There is a good deal of scene-setting which has little connection with the drama, comprising an English sheep shearer's feast with song and with dances in fancy costume, and a comic character in Autolycus,

also not necessary to the plot, but giving out over and above measure a great amount of wit and humour. Moreover in this remarkable play we find that Bohemia has a coast, and that the oracle of Apollo, English country dances, and the Italian artist Julio Romano are all contemporary. If this be not the extremity of Romance, it is difficult to say what other word can be found to serve.

The greatest feature of adverse criticism has ever been the defiance of the unities. The time extends over a period of sixteen years. The events are situated partly in Sicalia and partly in Bohemia. There are two stories each with a separate interest, the estrangement and reunion of Leontes and Hermione on the one hand, and the love-making of Florizel and Perdita on the other. Shakespeare tries to make up the unusual defiance of the time-unity by the expedient of the chorus.....a character who appears on the stage mid-way and asks the forbearance of the audience for passing at once over the space of sixteen years. It is, at the best, a clumsy and unconvincing device, and there is no doubt that Shakespeare felt the weakness of such an expedient. The contrast between its loose construction and the compact unity of the romantic tragedies must have been apparent to his critical mind, for there is little real unity of action. It is better to criticise *A Winter's Tale* as a novel or prose tale which has been thrown into dramatic form than as a drama proper.

The Unity of the play.

The chief interest is the Leontes—Hermione plot, and though the romance of Florizel and Perdita is subsidiary, Shakespeare tries his best to weld them together by bringing all the characters back in the

long run to Sacilia where the tale started, and making Camillo the chief connecting link between the two. But the task was too great, and, though it is skilfully enough attempted, he does not attain the community of theme and the subordination to a common idea which served fairly successfully to unite a main and a sub-plot in *King Lear*. There is always something loose in *The Winter's Tale*, and a join which does not achieve unity. But this need not trouble any one save the truly fastidious dramatic critic who is a stickler for adherence to rule. Indeed the very absence of conventional treatment affords wider scope for romance and unexpected and varied incident.

The contrast between court and country.

We may call attention to one feature which is also visible in the other two plays of the period, *The Tempest* and *Cymbeline*, namely the contrast between rural life and court life, very much in favour of the former. This is too marked to have been accident or coincidence. Shakespeare had spent the great part of his literary career in London, depending on the favour and patronage of the courtiers and nobles, and watching the whirligig of time pull down great ones and instal others in their place. He had satirised the prevailing euphuism in other plays, and here he makes the courtiers speak in an affected and stilted manner, especially the courtier who narrates the reunion of Perdita with Leontes. Can it be doubted that he had come to see the insincerity and worthlessness of the life at court, with its intrigue and heart-burnings? The infant Perdita is cast away in the most heartless manner by courtiers, and finds at the hands of a humble shepherd the comfort they deny her. Imogen has to flee from danger and difficulty and finds rest in the cave of old Belarius with its country setting.

Prospero finds on his desert island a quieter and saner existence than had been his when he was in high position at his own court. It is impossible to believe other than that this reflects some side of Shakespeare's mind, for three plays all written at about the same time and with this similarity of theme cannot be taken to be a coincidence.

In spite of the beauty of the rustic scene in this play, there is little actual description of Nature. Pure and close description of natural objects had not come into writing, and Shakespeare was interested in the country as a setting for his characters, rather than for its own sake In *As You Like It*, a play where most of the action is set in the forest of Arden, there is practically no description of flowers, birds. and beasts. What there is is usually inaccurate. Perdita's flowers, marjoram and gillyvors, daffodils and pale primroses. are all introduced with a suggestion of some trait which they symbolise in life. It was in the life of mankind that Shakespeare was interested, and in nature only in as far as it supplied analogy to the life of man. In *Much Ado* he speaks of the honeysuckles growing on the garden arbour, ripened by the sun until its own thick masses exclude the rays of the sun, and this at once makes him think of some favourite minister pushing out the very monarch whose favour has raised him. In *Two Gentlemen of Verona*, the pleasant career of a little brook is described, but Shakespeare at once flies off to the idea that, like human love, it will become muddy and turbulent if its current is impeded. Thus we have little of actual description of Nature here such as Wordsworth would have given us. Shakespeare had other methods.

These are some of the ideas of the play. But it will be obvious from the very conception of

the romantic drama that it must always consist of an assortment of ideas, rather than one prevailing theme. Othello and Leontes are jealous husbands, but the whole theme of *Othello* is connected with Othello's jealousy, whereas this is only one of the themes of *The Winter's Tale* Romantic and youthful love is at least equally important. There is no one theme running through this play, but all sides of life are presented impartially as they turn up. To make the same play contain an appeal to the oracle of Apollo and also a typically English gathering of rustics and shepherds would have seemed an achievement beyond even the range of Shakespeare's genius. But, as Mr. Moorman says: "the question which we have now to ask is whether Shakespeare took pains to reproduce something of a Greek atmosphere in his handling of the story. The play is, of course, notorious for its anachronisms. If there is reference in it to the Oracle of Apollo at Delphi, so also is there to "that rare Italian master, Julio Romano," to the emperor of Russia and puritans that sing songs to hornpipes. Yet such was the tolerance of the Renaissance world towards incongruities of this sort that only pedants were at all disconcerted by them. One may discover equally flagrant anachronisms in the masterpieces of the great Italian painters and in the whole range of Elizabethan literature. Shakespeare himself was throughout his life regardless of such matters, and never more so than in that final period of dramatic activity to which *The Winter's Tale* belongs. At the same time he took pains to set the action of his dramas in an appropriate atmosphere, above all, an appropriate religious atmosphere. By innumerable subtle touches he makes us realise the primitive paganism of the age in *King Lear*; the Stoic and Epicurean philosophies of classical Rome

are summoned to give colour to the words and deeds of Brutus and Cassius; mediaeval Catholicism invests *Romeo and Juliet* as with a garment, and a moment's consideration will show us that Shakespeare has gathered about the action of *The Winter's Tale* something of the religious atmosphere of clsssical Greece .. ...In spite of its anachronisms, therefore, we are invited by Shakespeare to look upon his *Winter's Tale* as Greek in spirit and atmosphere."

X.

Shakespeare in General.

The essential qualities which have made the art of Shakespeare such an important part of the world's literature have been treated by so many critics that it is not possible to add much that is new. For the purposes of the Indian student, it may be of more than a little advantage to append a few extracts from the greatest critics showing the effect that the work of the dramatist has had on his readers. Enough has been given of illustration and quotation from *The Winter's Tale* and other plays, and we shall proceed here on general lines, looking only at the great effects. We shall assume that the greatest point of achievement was reached in the romantic tragedies, to fall off a little in the romances. It is, of course, a futile and unnecessary task to ask, "Is tragedy in itself better than comedy?' Which is the finer play, *Othello* or *As You Like It?*" The different theme and atmosphere places each play in its own class, and one does not try to compare an eagle with a bulbul. The tragedy depicts an aspect of life where human passions and emotions are strained to breaking point, where the Gods above seem determined to discharge all the thunders of their revengeful envy to destroy a noble Moor married to a simple and virtuous woman; in the

other play the atmosphere is that of normal every-day life, love and mirth. Now the two themes are not equally impressive; for the tragic periods of life are more rare and hence create deeper effect on feelings which seem more intense. But, as Saintsbury has said, the point is to keep in mind that Shakespeare has risen to the height of each particular situation, whatever that height may be. When he writes tragedy the magnificent and awful intensity of the Greek drama has been exceeded by him, and when in lighter vein he can let his muse wander through the flowery paths of life with results which please and amuse, just as whole-heartedly as the tragedies appeal.

It is surely unnecessary to enquire whether the different types of greatness, the different styles of achievement correspond to stages of Shakespeare's own mind, as some have attempted to prove. It is no use attempting to examine the character or the sentiments of any of the plays with a view to finding out something of Shakespeare's own personality. Shakespeare attained that rare essential of the greatest dramatists, strictly impersonal standpoint, and he is too great to be identified in any one of his own characters. An unknown author has pointed this out with unusual felicity: "Dowden, with picturesque license, divides the career of Shakespeare into four parts: "In the Workshop," "In the World," "Out of the Depths" and "On the Heights". It is true that Shakespeare's themes and manners do fall under some such division; it is also true that the four divisions represent the natural stages of most men upon their pilgrim's progress."

Here let me recapitulate, to ensure that the student has followed the reasons for the above classification that it may be expanded as follows:—

(1) *In the Workshop.* Represented by the earlier plays, when Shakespeare, just like any other young and immature poet, was learning his trade. Here are plenty of immaturities, such as one associates with youthful efforts, but they are the immaturities of greatness.

(2) *In the World.* The period when the touch of the dramatist becomes more sure, his command of metre and his power of characterisation develop, and his knowledge of human nature is shown by his handling of the subject.

(3) *Out of the Depths.* This is the period which produced the Romantic Tragedies. Here Shakespeare turns the searchlight of his powerful intellect into the dark corners of man's life. He is impressed by the insignificance of man's lot; his impotence against the awful powers of adverse fortune. He shows a great realisation of:—

> The oppressor's wrong, the proud man's contumely,
> The pangs of despis'd love; the law's delay,
> The insolence of office, and the spurns
> That patient merit of the unworthy takes.

It is because he has judged Shakespeare to be speaking from bitterest personal experience, from the depths of a tortured soul, that Professor Dowden hae termed this period "Out of the Depths."

(4) *On the Heights.* Here in the concluding period, Shakespeare seems to pass out of the stormy seas into still water; he seems to have conquered the opposing hills of gloom and sadness, and to have attained to the goal, the summit, the heights of peace and mental tranquillity. So that in the estimation of this great critic, the art and expression of Shakespeare at every stage have been moulded and evolved by life, and are,

more, or less, the outcome of actual mental conditions dictated by experience of life. This is a view which has hardly met with universal approval. It is a view which hardly accords with that gift which we have just granted to be the very greatest, the gift of being able to handle any subject of life impersonally; so that the ego of the dramatist is not projected into the play. Let us continue the views of our anonymous writer, who has a theory with which more will agree: That Shakepeare himself was in the deep and the darkness and thence attained to the heights of "clear and solemn vision' is not sure or necessary; his powers being so great, he logically passed from stage to stage, as a dramatist, finding himself drawn from one to another by the natural growth of his genius. At each period of his life he handled the matters to which his genius was then equal. He saw that such is life, so shaped, moulded, influenced, determined: it may be that he stood aloof, not in the artistic selfishness of Goethe, but with a wide serenity, the student of humanity, understanding all, sympathising with all, but himself the master of it all. Hamlet, the perplexed and brooding Shakespeare? Prospero, the calm and royal Shakespeare? It might seem so, were Shakespeare less "myriad-minded" than Coleridge called him; but that Shakespeare, feeling in his own heart and brain the passions of his creatures, should have portrayed them with this dramatic strength and sureness is almost incredible. A man, torn by the problems of evil, the injustice of the universal laws, the betrayal of innocence, the triumphs of the wicked, may write burning verse, the lyrics of a Shelley, the epic satire of a Byron, the mocking rhymes of a Heine, the stately odes of a Leopardi; but these (Shakespeare's) tragedies are not the natural expression of a suffering or sadden-

ed spirit. They are too royally designed, too masterfully controlled, guided, rounded, finished. Rather Shakespeare's supremacy lies in this that he could see and understand so much, could pierce to the heart of so many passions, could realise the actual play of life, without falling into bondage to any power, so that we say of him that he is *universal*, and we dare not say what was his personality."

So Shakespeare is the poet and dramatist of all time. Unfortunately there is a tendency at the present day to explore the plays for what we have called, in other chapters of this volume: "Glimpses of Elizabethan England." Such reflection of the life, art, customs, and thought of his own times do indeed possess undoubted interest. But there are minor writers in the time of Shakespeare who have left us knowledge and information wider in extent and of great accuracy, if wide and accurate knowledge of the "spacious days of great Elizabeth" is all we require. The part of Shakespeare that is of interest to the student of the Drama is that greatness which is independent of time or race: his contribution to the great literature which stands imperishable for all time. In discussing this universality of Shakespeare, Mr. A. J. Wyatt says:

"It has been said that every phase of feeling lay within the scope of Shakespeare's intuition. There is no point of morals, of philosophy, of the conduct of life that he has not looked upon, no mystery that he has not probed. Life and death, love, wealth poverty, the prizes of life and the way we gain them, the characters of men, the influences, overt and concealed which affect their fortune, the mysterious forces which baffle them, on all these questions Shakespeare has enriched the world with his thought.

He had no important topic he was anxious to discuss, making him cram one part, and starve another. He gave everything its due place ; what was great, he told greatly, what was small, subordinately. In his plays we find unalloyed mirth, bright and tender fancy, airy satire, ardent passion, questionings into the deep and terrible mysteries of life. And it is not merely that we find all this, but that in almost every play we have most diverse elements, the high and the low, the great and the little, the noble and the base, the sad and the merry, brought under the influence of one dramatic purpose, united under the sway of one great thought or profound emotion."

Another element of greatness is the profound naturalness of the dialogue. There are plenty of undramatic passages in Shakespeare, because Drama had in Elizabethan days to combine the essay, invective and satire, rhetoric and philosophy with the strictly dramatic. But in dramatic dialogue, Shakespeare is a past master in giving perfectly natural touches. Lowell says that Lear's words, (V, iii, 309) " Pray you, undo this button ; thank you sir"—coming where it does and expressing what it does, is one of those touches of the pathetically sublime of which only Shakespeare ever knew the secret." "In Shakespeare, who first set an example of that most important innovation ' writes De Quincey, "in all his impassioned dialogues, each reply or rejoinder seems the mere rebound of the previous speech. Every form of natural interruption breaking through the restraints of ceremony under the impulse of tempestuous passion ; every form of hasty interrogative, ardent reiteration where a question has been avoided ; every form of scornful repetition of the hostile words, every impatient continuation of the hostile statement ; in short, all modes and formulae

by which anger, hurry, fretfulness, scorn, impatience or excitement under any movement whatever, can disturb or modify or dislocate the formal bookish style of commencement—these are as rife in Shakespeare's dialogue as in life itself; and how much vivacity, how profound a verisimilitude, they add to the scenic effect as an imitation of human passion and real life we need not say."

Another—and a very fallacious style of criticism—is to attack Shakespeare on the ground of his non-compliance with the old Unities, originally formulated, it will be marked, by the Greek dramatists. Now in the final play of all, *The Tempest*, Shakespeare seems to have resolved that he would show his critics that he could write a drama just as successfully on the classical model as in the romantic style. The point which has been criticised most is Shakespeare's fondness for sub-plot or secondary story. It is only necessary to point out that in most cases the plays have gained in effect and intensity by the introduction of varied threads of story. In *King Lear*, the story of Lear and his undutiful daughters would not have, of itself, furnished sufficient material for a great drama. One case of failure of the natural ties of filial love would not have seemed an uncommon thing. But Shakespeare combined with this the fairly parallel story of Gloucester and Edgar. So he contrived in this manner to intensify the spirit of the whole play; what would have seemed but a single incident of unnatural conduct is seen to be becoming common; there is a convulsion in the natural world, and ties which have seemed to be as constant as natural laws are becoming unloosened. Similarly in *As You Like It*, the love idyll of Orlando and Rosaline would have seemed but an incident of the whole play; it would not have been sufficient, of itself, to create

the magic atmosphere of "Love at first sight" which permeates the forest of Arden. So Shakespeare created this desired atmosphere by multiplying instances of lovers who fell under the spell; Oliver and Celia; Touchstone and Audrey; Silvius and Phoebe; until the spirit of love seems in every breeze that blows down the forest glades. Here he achieved a unity and completeness of effect that would not have been yielded by the single love story. But to this day it will still be possible to find some who, approaching Shakespeare with the rule-bound mind of the mathematician, will attempt to speak of "secondary plots" in *As You Like It*. But even in the plays where seeming opposite elements are made to work together, Shakespeare may claim to be judged by the results and completed effect, rather than the rule of thumb applied by any Rip Van Winkle disciple of the Unities.

Some have also objected to Shakespeare's device of combining tragic and comic elements in the same play. Dealing with this objection, Professor Saintsbury says, "Little or nothing need be said in defence of Shakespeare as an artist from the attacks of the older or Unity criticism. That maleficent giant can now hardly grin at the pilgrims whom he once harassed. But there are many persons who not dreaming of the unities, still object to language less extravagant than Voltaire's.....of the Shakespearean admixture of comedy with tragedy, of his digressions and episodes, of his multifarious under-plots and minor groups and ramifications of interest and intrigue. The reply to this is not (as it might be if any reply were not superfluous) a reply of demonstration. If any person experienced in literature and with an interest in it, experienced in life, and with an interest in that, asserts that Caliban and Trinculo interfere with

his enjoyment of Ferdinand and Miranda; that the almost tragedy of Hero is marred for him by the comedy of Beatrice and the farce of Dogberry; that he would have preferred *A Midsummer Night's Dream* without the tedious brief effort of Quince and his companions; that the solemnity and passion of Hamlet and Macbeth cause in him a revulsion against the porter and the grave-digger; that the fool and Edgar are out of place in Lear,—it is impossible to prove to him by the methods of any Euclid that he is wrong. The thing is essentially, if not wholly, a matter of taste. It is possible, indeed, to point out as in the case of the Unities, that the objectors, if they will maintain their objection, must deny the position that the dramatic art holds up the mirror to Nature, and that if they deny it, the burden—never yet successfully taken up by any one—of framing a new definition rests upon them. But this is only a partial and somewhat inconclusive argument, and the person who genuinely dislikes these peculiarities of Shakespeare is like a man who genuinely dislikes wine and pictures or human faces that seem delightful and beautiful to others.....No one else has attempted to paint, much less has painted, the whole of life. It is because Shakespeare has attempted this, and, in the judgment of at least some has succeeded in it, that the spots in his sun are so different from the spots in all other suns. I do not know an unnatural character or an unnatural scene in Shakespeare, even among those which have most evidently been written for the gallery. Everything in him passes, in some mysterious way, under and into that "species of eternity" which transforms all the great works of art, which at once prevents them from being mere copies of Nature, and excuses

whatever there is of Nature in them that is not beautiful or noble.....

As great as all others in their own points of greatness; holding points of greatness which no others even approach; such is Shakespeare."

Here indeed we have the very kernel of the matter, that in life itself we have no precedent for assuming that the tragic is unmixed, or that the lighter periods of existence are never cleft by a thunder-bolt of darker fortune. We find much in life that is incongruous; we cannot deny the uncertain fluctuation between the gravest and the gayest, incongruous though the combination may appear at times. The attempt, then, to form a hard and fast division between Comedy and Tragedy in the drama is not justified by any law of life or nature. The Greeks were a nation in whom the political spirit was supreme, and they sought to impose this arbitrary restriction on the drama. But Shakespeare perceived keenly the immense value of contrast, and boldly shook himself clear of the trammels.

The further clear remarks of Mr. Wyatt may well be taken to heart: "He was not of an age but for all time, because his men and women are true to the eternal facts of human life, and not merely superficial studies of contemporary society. Therefore we still understand them, we sympathise with them, we love or hate them as we love or hate those who live around us. All great playwrights have this power to some extent, but Shakespeare has it more than any other. No other writer has won homage so unanimous and uncontested. "The first page of Shakespeare that I read" says Goethe, "made me his for life; and when I

had finished a single play, I stood like one born blind, on whom a miraculous hand bestows sight in a moment.....Shakespeare was not a theatre poet; the stage was too narrow for his great intellect; truly the whole visible world was too narrow.....Shakespeare is a being of a higher order than myself, to whom I must look up and pay due reverence."

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THE WINTER'S TALE.

DRAMATIS PERSONÆ.

LEONTES, king of Sicilia.
MAMILLIUS, young prince of Sicilia.
CAMILLO,
ANTIGONUS,
CLEOMENES,
DION,
} Four Lords of Sicilia.
POLIXENES, king of Bohemia.
FLORIZEL, prince of Bohemia.
ARCHIDAMUS, a Lord of Bohemia.
Old Shepherd, reputed father of Perdita.
Clown, his son.
AUTOLYCUS, a rogue.
A Mariner.
A Gaoler.
HERMIONE, queen to Leontes.
PERDITA, daughter to Leontes and Hermione.
PAULINA, wife to Antigonus.
EMILIA, a lady attending on Hermione.
MOPSA,
DORCAS,
} Shepherdesses.

Other Lords and Gentlemen, Ladies, Officers, and Servants, Shepherds, and Shepherdesses.

Time, as Chorus.

SCENE *Sicilia and Bohemia.*

THE WINTER'S TALE.

ACT I.

SCENE I. *Antechamber in* LEONTES' *palace.*

Enter CAMILLO *and* ARCHIDAMUS.

Arch. If you shall chance, Camillo, to visit Bohemia, on the like occasion whereon my services are now on foot, you shall see, as I have said, great difference betwixt our Bohemia and your Sicilia.

Cam. I think, this coming summer, the King of Sicilia means to pay Bohemia the visitation which he justly owes him.

Arch. Wherein our entertainment shall shame us we will be justified in our loves ; for indeed—

Cam. Beseech you,— 10

Arch. Verily, I speak it in the freedom of my knowledge : we cannot with such magnificence—in so rare—I know not what to say. We will give you sleepy drinks, that your senses, unintelligent of our insufficience, may, though they cannot praise us, as little accuse us.

Cam. You pay a great deal too dear for what's given freely. 18

Arch. Believe me, I speak as my understanding instructs me and as mine honesty puts it to utterance.

Cam. Sicilia cannot show himself over-kind to Bohemia. They were trained together in their childhoods ; and there rooted betwixt them then such an affection, which cannot choose but branch now.

Since their more mature dignities and royal necessities made separation of their society, their encounters, though not personal, have been royally attorneyed with interchange of gifts, letters, loving embassies; that they have seemed to be together, though absent, shook hands, as over a vast, and embraced, as it were, from the ends of opposed winds. The heavens continue their loves! 32

Arch. I think their is not in the world either malice or matter to alter it. You have an unspeakable comfort of your young prince Mamillius: it is a gentleman of the greatest promise that ever came into my note.

Cam. I very well agree with you in the hopes of him: it is a gallant child; one that indeed physics the subject, makes old hearts fresh: they that went on crutches ere he was born desire yet their life to see him a man. 42

Arch. Would they else be content to die?

Cam. Yes; if there were no other excuse why they should desire to live.

Arch. If the king had no son, they would desire to live on crutches till he had one. [*Exeunt.* 46

SCENE II. *A room of state in the same.*

Enter LEONTES, HERMIONE, MAMILLIUS, POLIXENES, CAMILLO, *and* Attendants.

Pol. Nine changes of the watery star hath been
The shepherd's note since we have left our throne
Without a burthen: time as long again
Would be fill'd up, my brother, with our thanks;
And yet we should, for perpetuity,
Go hence in debt: and therefore, like a cipher,
Yet standing in rich place, I multiply

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With one 'We thank you' many thousands moe
That go before it.

Leon. Stay your thanks a while:
And pay them when you part.

Pol. Sir, that's to-morrow. 10
I am question'd by my fears, of what may chance
Or breed upon our absence; that may blow
No sneaping winds at home, to make us say
'This is put forth too truly:' besides, I have stay'd
To tire your royalty.

Leon. We are tougher, brother,
Than you can put us to 't.

Pol. No longer stay.

Leon. One seven-night longer.

Pol. Very sooth, to-morrow.

Leon. We'll part the time between's then; and in that
I 'll no gainsaying.

Pol. Press me not, beseech you, so.
There is no tongue that moves, none, none i' the world, 20
So soon as yours could win me: so it should now,
Were there necessity in your request, although
'Twere needful I denied it. My affairs
Do even drag me homeward: which to hinder
Were in your love a whip to me; my stay
To you a charge and trouble: to save both,
Farewell, our brother.

Leon. Tongue-tied our queen? speak you.

Her. I had thought, sir, to have held my peace until
You had drawn oaths from him not to say. You, sir,
Charge him too coldly. Tell him, you are sure 30

All in Bohemia's well; this satisfaction
The by-gone day proclaim'd: say this to him,
He 's beat from his best ward.

Leon. Well said, Hermione.

Her. To tell, he longs to see his son, were strong:
But let him say so then, and let him go;
But let him swear so, and he shall not stay,
We 'll thwack him hence with distaffs.
Yet of your royal presence I'll adventure
The borrow of a week. When at Bohemia
You take my lord, I 'll give him my commission 40
To let him there a month behind the gest
Prefix'd for's parting: yet, good deed, Leontes,
I love thee not a jar o' the clock behind
What lady-she her lord. You 'll stay?

Pol. No, madam.

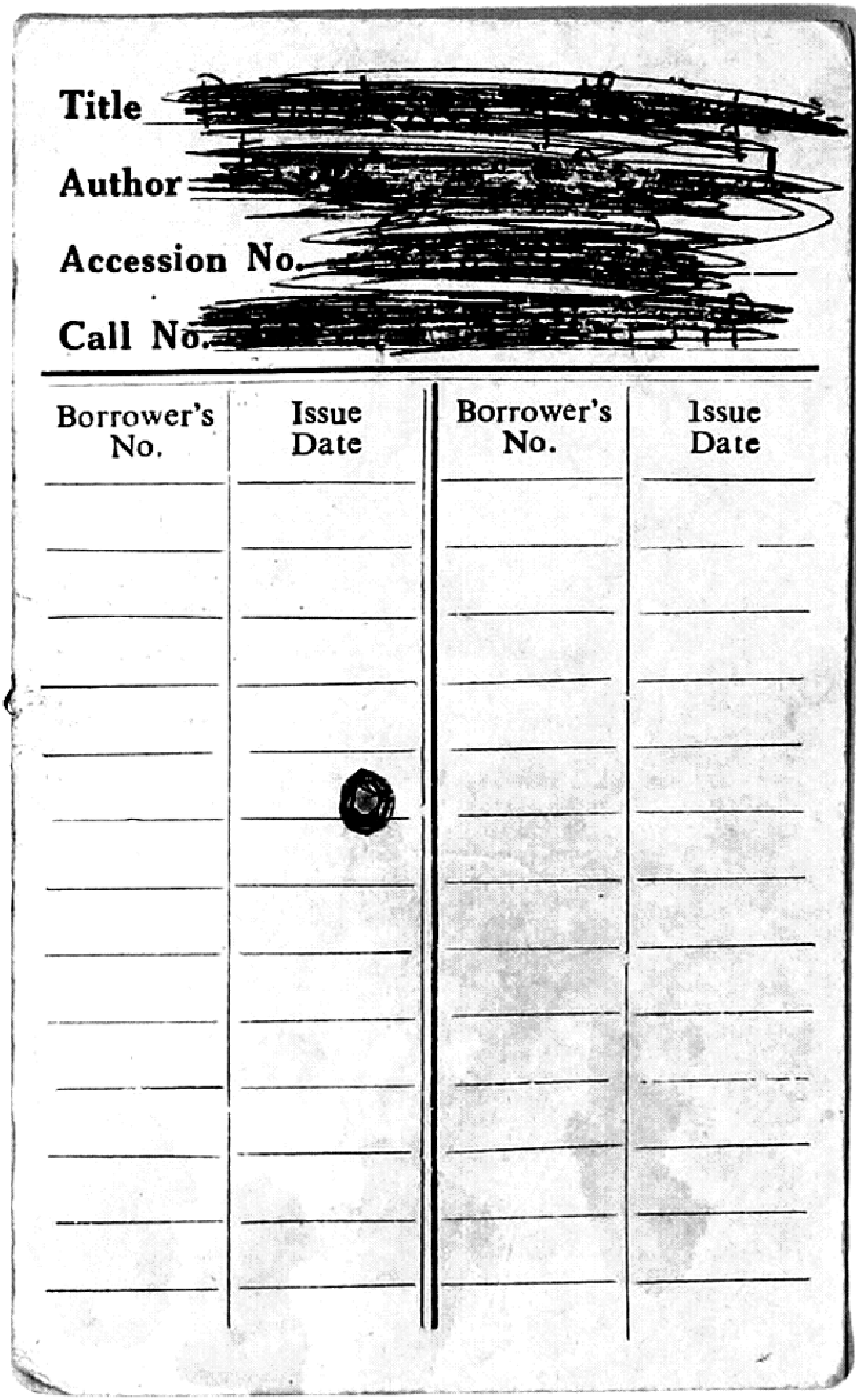
Her. Nay, but you will?

Pol. I may not, verily.

Her. Verily!
You put me off with limber vows; but I,
Though you would seek to unsphere the stars with oaths,
Should yet say 'Sir, no going.' Verily,
You shall not go: a lady's 'Verily' 's 50
As potent as a lord's. Will you go yet?
Force me to keep you as a prisoner,
Not like a guest; so you shall pay your fees
When you depart, and save your thanks. How say you?
My prisoner? or my guest? by your dread 'Verily,'
One of them you shall be.

Pol Your guest, then, madam:
To be your prisoner should import offending;

he speaks in jest



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Which is for me less easy to commit
Than you to punish.

Her. Not your gaoler, then,
But your kind hostess. Come, I 'll question you 60
Of my lord's tricks and yours when you were boys :
You were pretty lordings then ?

Pol. We were, fair queen,
Two lads that thought there was no more behind
But such a day to-morrow as to-day,
And to be boy eternal.

Her. Was not my lord
The verier wag o' the two ?

Pol. We were as twinn'd lambs that did frisk i' the sun,
And bleat the one at the other : what we changed
Was innocence for innocence ; we knew not
The doctrine of ill-doing, nor dream'd 70
That any did. Had we pursued that life,
And our weak spirits ne'er been higher rear'd
With stronger blood, we should have answer'd heaven
Boldly 'not guilty ;' the imposition clear'd
Hereditary ours.

Her. By this we gather
You have tripp'd since.

Pol. O my most sacred lady !
Temptations have since then been born to's ; for
In those unfledged days was my wife a girl ;
Your precious self had then not cross'd the eyes
Of my young play-fellow.

Her. Grace to boot ! 80
Of this make no conclusion, lest you say
Your queen and I are devils : yet go on ;
The offences we have made you do we'll answer,

If you first sinn'd with us and that with us
You did continue fault and that you slipp'd not
With any but with us.

Leon. Is he won yet?

Her. He'll stay, my lord.

Leon. At my request he would not.
Hermione, my dearest, thou never spokest
To better purpose.

Her. Never?

Leon. Never, but once.

Her. What! have I twice said well? when was't before?
I prithee tell me; cram's with praise, and make's 91
As fat as tame things: one good deed dying tongueless
Slaughters a thousand waiting upon that.
Our praises are our wages: you may ride's
With one soft kiss a thousand furlongs ere
With spur we heat an acre. But to the goal:
My last good deed was to entreat his stay:
What was my first? it has an elder sister,
Or I mistake you: O, would her name were Grace!
But once before I spoke to the purpose: when? 100
Nay, let me have't; I long.

Leon. Why, that was when
Three crabbed months had sour'd themselves to de ath,
Ere I could make thee open thy white hand
And clap thyself my love: then didst thou utter
'I am yours for ever.'

Her. 'Tis grace indeed.
Why, lo you now, I have spoke to the purpose twice:
The one for ever earn'd a royal husband;
The other for some while a friend.

Leon. [*Aside*] Too hot, too hot!

his jealous character appears

She speaks in playful manner

Affection! thy intention stabs the centre:
Thou dost make possible things not so held,
Communicatest with dreams;—how can this be?— 140
With what's unreal thou coactive art,
And fellow'st nothing: then 'tis very credent
Thou mayst co-join with something; and thou dost,
And that beyond commission, and I find it,
And that to the infection of my brains
And hardening of my brows.

Pol. What means Sicilia?

Her. He something seems unsettled.

Pol. How, my lord!
What cheer? how is 't with you, best brother?

Her. You look
As if you held a brow of much distraction:
Are you moved, my lord?

Leon. No, in good earnest. 150
How sometimes nature will betray its folly,
Its tenderness, and make itself a pastime
To harder bosoms! Looking on the lines
Of my boy's face, methoughts I did recoil
Twenty-three years, and saw myself unbreech'd,
In my green velvet coat, my dagger muzzled,
Lest it should bite its master, and so prove,
As ornaments oft do, too dangerous:
How like, methought, I then was to this kernel,
This squash, this gentleman. Mine honest friend, 160
Will you take eggs for money?

Mam. No, my lord, I 'll fight.

Leon. You will! why, happy man be 's dole! My brother,
Are you so fond of your young prince as we
Do seem to be of ours?

love, your true nature stabs right through my heart

He feels her unfaithful, even without facts to prove

laughe

) a proverbial expression:- will you be content to accept promi
instead of cash? P 23

The idea is that Leonato thinks he is being cheated + that his wife +
friend are offering false promissory notes of honest worth

dramatic irony +
bitterness of Leo

to give freedom that will ultimately
lead to downfall

mad bitterness

Pol. If at home, sir,
He 's all my exercise, my mirth, my matter,
Now my sworn friend, and then mine enemy,
My parasite, my soldier, statesman, all:
He makes a July's day short as December;
And with his varying childness cures in me 170
Thoughts that would thick my blood.

Leon. So stands this squire
Officed with me: we two will walk, my lord,
And leave you to your graver steps. Hermione,
How thou lovest us, show in our brother's welcome;
Let what is dear in Sicily be cheap:
Next to thyself and my young rover, he's
Apparent to my heart.

Her. If you would seek us,
We are yours i' the garden: shall's attend you there?

Leon. To your own bents dispose you: you 'll be found,
Be you beneath the sky. [*Aside*] I am angling now,
Though you perceive me not how I give line. 181
Go to, go to!
Mow she holds up the neb, the bill to him!
And arms her with the boldness of a wife
To her allowing husband!

[*Exeunt Polixenes, Hermione, and Attendants.*

Gone already!
Inch-thick, knee-deep, o'er head and ears a fork'd one!
Go, play, boy, play: thy mother plays, and I
Play too; but so disgraced a part, whose issue
Will hiss me to my grave: contempt and clamour
Will be my knell. Go, play, boy, play. There have been,
Or I am much deceived, cuckolds ere now. 191
And many a man there is, even at this present,

Now, while I speak this, holds his wife by the arm,
That little thinks she has been sluiced in's absence
And his pond fish'd by his next neighbour, by
Sir Smile, his neighbour: nay, there's comfort in't,
Whiles other men have gates and those gates open'd,
As mine, against their will. Should all despair
That have revolted wives, the tenth of mankind
Would hang themselves. Physic for't there is none;
It is a bawdy planet, that will strike 201
Where'tis predominant; and 'tis powerful, think it,
From east, west, north and south: be it concluded,
No barricado for a belly; know't;
It will let in and out the enemy
With bag and baggage many thousand on's
Have the disease, and feel 't not. How now, boy!

Mam. I am like you, they say.

Leon. Why, that's some comfort.
What, Camillo there?

Cam. Ay, my good lord. 210

Leon. Go play, Mamillius; thou'rt an honest man.
[*Exit Mamillius.*
Camillo, this great sir will yet stay longer.

Cam. You had much ado to make his anchor hold:
When you cast out, it still came home.

Leon. Didst note it?

Cam. He would not stay at your petitions; made
His business more material.

Leon. Didst perceive it?
[*Aside*] They're here with me already; whispering, rounding
'Sicilia is a so-forth:' 'tis far gone,
When I shall gust it last.—How came't, Camillo,
That he did stay?

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victim is the last to hear
mark the rapid increase of jealousy when
he says "God" word is he flatters his wife to his
servant.

Cam. At the good queen's entreaty. 220
Leon. At the queen's be't: 'good' should be pertinent;
But, so it is, it is not. Was this taken
By any understanding pate but thine? intelligent head
For thy conceit is soaking, will draw in your head in receptive
More than the common blocks: not noted, is't,
But of the finer natures? by some severals
Of head-piece extraordinary? lower messes
Perchance are to this business purblind? say. Completely blind
Cam. Business, my lord! I think most understand
Bohemia stays here longer.
Leon. Ha!
Cam. Stays here longer. 230
Leon. Ay, but why?
Cam. To satisfy your highness and the entreaties
Of our most gracious mistress.
Leon. Satisfy!
The entreaties of your mistress! satisfy!
Let that suffice. I have trusted thee, Camillo,
With all the nearest things to my heart, as well
My chamber-councils, wherein, priest-like, thou
Hast cleansed my bosom: I from thee departed
Thy penitent reform'd: but we have been
Deceived in thy integrity, deceived deceived in honesty 240
In that which seems so.
Cam. Be it forbid, my lord!
Leon. To bide upon't, thou art not honest; or
If thou inclinest that way, thou art a coward,
Which hoxes honesty behind, restraining
From course required; or else thou must be counted
A servant grafted in my serious trust
And therein negligent; or else a fool
That seest a game play'd home, the rich stake drawn,
And takest it all for jest.

Cam. My gracious lord,
I may be negligent, foolish and fearful; 250
In every one of these no man is free,
But that his negligence, his folly, fear,
Among the infinite doings of the world,
Sometime puts forth. In your affairs, my lord,
If ever I were wilful-negligent,
It was my folly; if industriously
I play'd the fool, it was my negligence,
Not weighing well the end; if ever fearful
To do a thing, where I the issue doubted, 260
Whereof the execution did cry out
Against the non-performance, 'twas a fear
Which oft infects the wisest: these, my lord,
Are such allow'd infirmities that honesty
Is never free of. But, beseech your Grace,
Be plainer with me; let me know my trespass
By its own visage: if I then deny it,
'Tis none of mine.

Leon. Ha' not you seen, Camillo,—
But that 's past doubt, you have, or your eye-glass
Is thicker than a cuckold's horn,—or heard,—
For to a vision so apparent rumour 270
Cannot be mute,—or thought,—for cogitation
Resides not in that man that does not think,—
My wife is slippery? If thou wilt confess,
Or else be impudently negative,
To have nor eyes, nor ears, nor thought, then say
My wife 's a hobby-horse, deserves a name
As rank as any flax-wench that puts to
Before her troth-plight: say 't and justify 't.

Cam. I would not be a stander-by to hear
My sovereign mistress clouded so, without 280
My present vengeance taken: 'shrew my heart,

he is determined to get the opinion of his servant

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You never spoke what did become you less
Than this ; which to reiterate were sin
As deep as that, though true.

Leon. Is whispering nothing ?
Is leaning cheek to cheek ? is meeting noses ?
Kissing with inside lip ? stopping the career
Of laughing with a sigh ?—a note infallible
Of breaking honesty ;—horsing foot on foot ?
Skulking in corners ? wishing clocks more swift ?
Hours, minutes ? noon, midnight ? and all eyes 290
Blind with the pin and web but theirs, theirs only,
That would unseen be wicked ? is this nothing ?
Why, then the world and all that 's in 't is nothing ;
The covering sky is nothing ; Bohemia nothing ;
My wife is nothing ; nor nothing have these nothings,
If this be nothing.

Cam. Good my lord, be cured
Of this diseased opinion, and betimes ;
For 'tis most dangerous.

Leon. Say it be, 'tis true.

Cam. No, no, my lord.

Leon. It is ; you lie, you lie :
I say thou liest, Camillo, and I hate thee, 300
Pronounce thee a gross lout, a mindless slave,
Or else a hovering temporiser, that
Canst with thine eyes at once see good and evil,
Inclining to them both : were my wife's liver
Infected as her life, she would not live
The running of one glass.

Cam. Who does infect her ?

Leon. Why, he that wears her like her medal, hanging
About his neck, Bohemia : who, if I
Had servants true about me, that bare eyes

To see alike mine honour as their profits,
Their own particular thrifts, they would do that 310
Which should undo more doing : ay, and thou,
His cup-bearer,—whom I from meaner form
Have bench'd and rear'd to worship, who mayst see
Plainly as heaven sees earth and earth sees heaven,
How I am galled,—mightst bespice a cup,
To give mine enemy a lasting wink ;
Which draught to me were cordial.

Cam. Sir, my lord,
I could do this, and that with no rash potion,
But with a lingering dram, that should not work
Maliciously, like poison ; but I cannot 320
Believe this crack to be in my dread mistress,
So sovereignly being honourable.
I have loved thee,—

Leon. Make that thy question, and go rot!
Dost think I am so muddy, so unsettled,
To appoint myself in this vexation, sully
The purity and whiteness of my sheets,
Which to preserve is sleep, which being spotted
Is goads, thorns, nettles, tails of wasps,
Give scandal to the blood o' the prince my son,
Who I do think is mine and love as mine, 330
Without ripe moving to 't? Would I do this?
Could man so blench?

Cam. I must believe you, sir:
I do ; and will fetch off Bohemia for 't ;
Provided that, when he's removed, your highness
Will take again your queen as yours at first,
Even for your son's sake ; and thereby for sealing
The injury of tongues in courts and kingdoms
Known and allied to yours.

Leon. Thou dost advise me

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plaud James I

Even so as I mine own course have set down: 340
I'll give no blemish to her honour, none.

Cam. My lord,
Go then; and with a countenance as clear
As friendship wears at feasts, keep with Bohemia
And with your queen. I am his cupbearer:
If from me he have wholesome beverage,
Account me not your servant.

Leon. This is all:
Do 't and thou hast the one half of my heart;
Do 't not, thou split'st thine own.

Cam. I 'll do 't, my lord.

Leon. I will seem friendly, as thou hast advised me.
[*Exit.*

Cam. O miserable lady! But, for me, 351
What case stand I in? I must be the poisoner
Of good Polixenes; and my ground to do 't
Is the obedience to a master, one
Who, in rebellion with himself will have
All that are his so too. To do this deed,
Promotion follows. If I could find example
Of thousands that had struck anointed kings
And flourish'd after, I'ld not do 't; but since
Nor brass nor stone nor parchment bears not one,
Let villany itself forswear't. I must 361
Forsake the court: to do 't, or no, is certain
To me a break-neck. Happy star reign now!
Here comes Bohemia.

Re-enter POLIXENES.

Pol. This is strange: methinks
My favour here begins to warp. Not speak?
Good day, Camillo.

Cam. Hail, most royal sir!

Pol. What is the news i' the court?

Cam. None rare, my lord.

Pol. The king hath on him such a countenance
As he had lost some province and a region
Loved as he loves himself: even now I met him 370
With customary compliment; when he,
Wafting his eyes to the contrary and falling
A lip of much contempt, speeds from me and
So leaves me, to consider what is breeding
That changeth thus his manners.

Cam. I dare not know, my lord.

Pol. How! dare not! do not. Do you know, and
dare not?

Be intelligent to me: 'tis thereabouts;
For, to yourself, what you do know, you must,
And cannot say, you dare not. Good Camillo, 380
Your changed complexions are to me a mirror
Which shows me mine changed too; for I must be
A party in this alteration, finding
Myself thus alter'd with it.

Cam. There is a sickness
Which puts some of us in distemper; but
I cannot name the disease; and it is caught
Of you that yet are well.

Pol. How! caught of me!
Make me not sighted like the basilisk:
I have look'd on thousands, who have sped the better
By my regard, but kill'd none so. Camillo,— 390
As you are certainly a gentleman; thereto
Clerk-like experienced, which no less adorns
Our gentry than our parents' noble names,
In whose success we are gentle,—I beseech you,
If you know aught which does behove my knowledge

It will be noted that Leontes' jealousy moves with the speed of a jungle fire.

I direct you in the name of all the obligations between man & man which honour makes us recognise

Thereof to be inform'd, imprison't not
In ignorant concealment.

Cam. I may not answer.

Pol. A sickness caught of me, and yet I well!
I must be answer'd. Dost thou hear, Camillo,
I conjure thee, by all the parts of man
Which honour does acknowledge, whereof the least 390
Is not this suit of mine, that thou declare
What incidency thou dost guess of harm
Is creeping toward me; how far off, how near;
Which way to be prevented, if to be;
If not, how best to bear it.

Cam. Sir, I will tell you;
Since I am charged in honour and by him
That I think honourable: therefore mark my counsel,
Which must be even as swiftly follow'd as
I mean to utter it, or both yourself and me
Cry lost, and so good night!

Pol. On, good Camillo. 400

Cam. I am appointed him to murder you.

Pol. By whom, Camillo?

Cam. By the king.

Pol. For what?

Cam. He thinks, nay, with all confidence he swears,
As he had seen't or been an instrument
To vice you to't, that you have touch'd his queen
Forbiddenly.

Pol. O, then my best blood turn
To an infected jelly and my name
Be yoked with his that did betray the Best!
Turn then my freshest reputation to

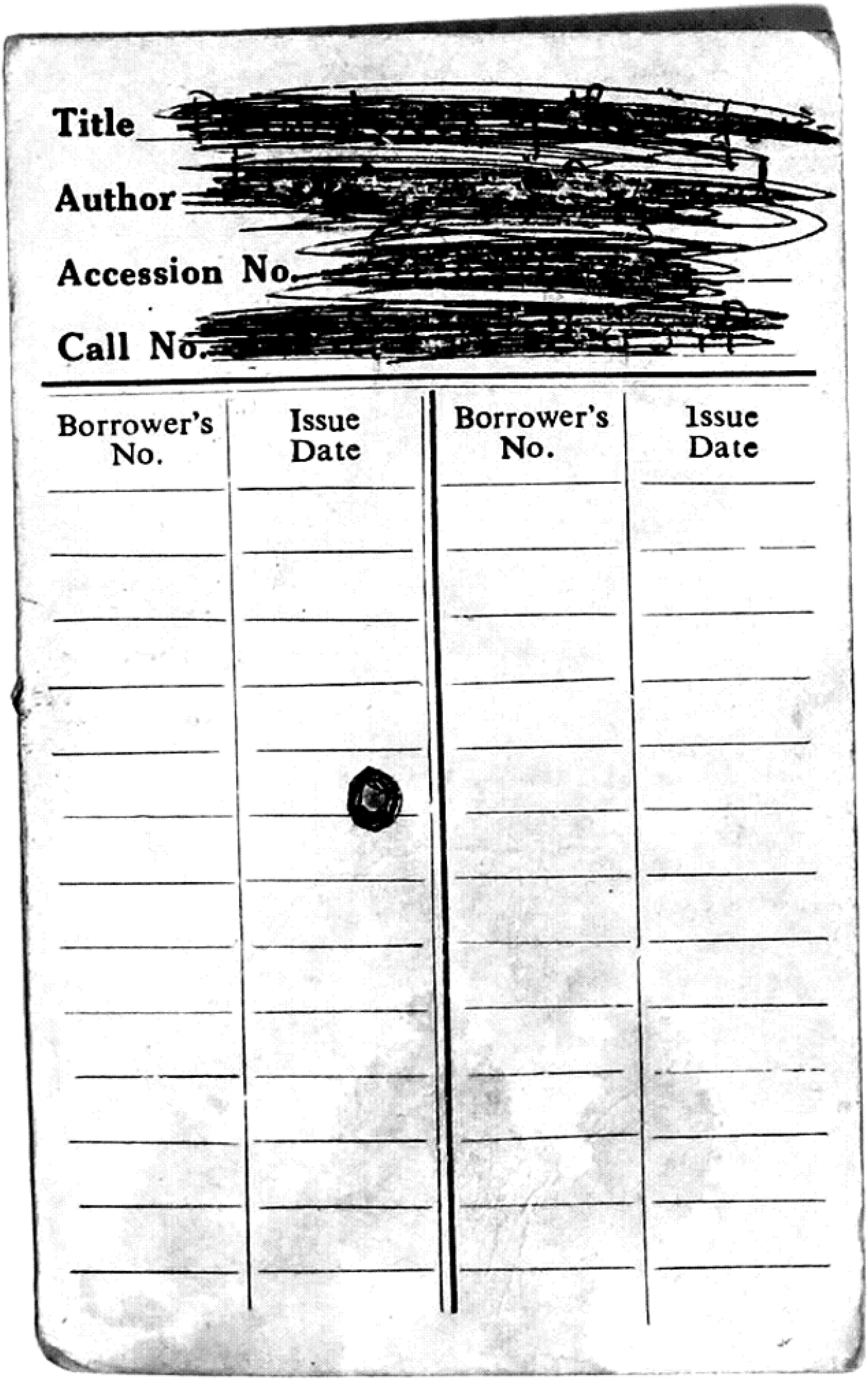
A savour that may strike the dullest nostril 410
Where I arrive, and my approach be shunn'd,
Nay, hated too, worse than the great'st infection
That e'er was heard or read!

Cam. Swear his thought over
By each particular star in heaven and
By all their influences, you may as well
Forbid the sea for to obey the moon
As or by oath remove or counsel shake
The fabric of his folly, whose foundation
Is piled upon his faith and will continue
The standing of his body.

Pol. How should this grow? 420

Cam. I know not: but I am sure 'tis safer to
Avoid what's grown than question how 'tis born.
If therefore you dare trust my honesty
That lies enclosed in this trunk which you
Shall bear along impawn'd, away to-night!
Your followers I will whisper to the business,
And will by twos and threes at several posterns
Clear them o' the city. For myself, I'll put
My fortunes to your service, which are here
By this discovery lost. Be not uncertain; 430
For, by the honour of my parents, I
Have utter'd truth: which if you seek to prove,
I dare not stand by; nor shall you be safer
Than one condemn'd by the king's own mouth,
Thereon his execution sworn.

Pol. I do believe thee:
I saw his heart in 's face. Give me thy hand:
Be pilot to me and thy places shall
Still neighbour mine. My ships are ready and
My people did expect my hence departure



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as she is ~~same~~ so splendid, his jealousy must be correspondingly great

Two days ago. This jealousy
Is for a precious creature: as she's rare,
Must it be great, and as his person's mighty,
Must it be violent, and as he does conceive
He is dishonour'd by a man which ever
Profess'd to him, why, his revenges must
In that be made more bitter. Fear o'ershades me:
Good expedition be my friend, and comfort
The gracious queen, part of his theme, but nothing
Of his ill-ta'en suspicion! Come, Camillo;
I will respect thee as a father if 450
Thou bear'st my life off hence: let us avoid.

Cam. It is in mine authority to command
The keys of all the posterns: please your highness
To take the urgent hour. Come, sir, away. [*Exeunt.*

ACT II.

SCENE I. *A room in* LEONTES' *palace.*

Enter HERMIONE, MAMILLIUS, *and* Ladies.

Her. Take the boy to you: he so troubles me,
'Tis past enduring.

First Lady. Come, my gracious lord,
Shall I be your playfellow?

Mam. No, I'll none of you.

First Lady. Why, my sweet lord?

Mam. You 'll kiss me hard and speak to me as if
I were a baby still. I love you better.

Sec. Lady. And why so, my lord?

Mam. Not for because
Your brows are blacker; yet black brows, they say,
Become some women best, so that there be not

Too much hair there, but in a semicircle, 10
Or a half-moon made with a pen.

Sec. Lady. Who taught you this?

Mam. I learn'd it out of women's faces. Pray now,
What colour are your eyebrows?

First Lady. Blue, my lord.

Mam. Nay, that's a mock: I have seen a lady's nose
That has been blue, but not her eyebrows.

First Lady. Hark ye;
The queen your mother rounds apace: we shall
Present our services to a fine new prince
One of these days; and then you 'ld wanton with us,
If we would have you.

Sec. Lady. She is spread of late
Into a goodly bulk: good time encounter her! 20

Her. What wisdom stirs amongst you? Come, sir, now
I am for you again: pray you, sit by us,
And tell's a tale.

Mam. Merry or sad shall't be?

Her. As merry as you will.

Mam. A sad tale's best for winter. I have one
Of sprites and goblins.

Her. Let's have that, good sir.
Come on, sit down: come on, and do your best
To fright me with your sprites; you're powerful at it.

Mam. There was a man—

Her. Nay, come, sit down; then on.

Mam. Dwelt by a churchyard: I will tell it softly;
Yond crickets shall not hear it. 31

Her. Come on, then,

p48

Shakespeare has skilfully mixed grave + gay elements in his dramas, avoiding continuity of any single mood at least in his later plays.

These two diverse elements, sidelight side idyllic gaiety + tragic pathos.

dramatic irony

He adapts the proverb. what one does not know
cannot harm him

And give't me in mine ear.

Enter LEONTES, *with* ANTIGONUS, Lords, *and* others.

Leon. Was he met there? his train? Camillo with him?

First Lord. Behind the tuft of pines I met them never
Saw I men scour so on their way: I eyed them
Even to their ships.

Leon. How blest am I
In my just censure, in my true opinion!
Alack, for lesser knowledge! how accursed
In being so blest! There may be in the cup
A spider steep'd, and one may drink, depart, 40
And yet partake no venom, for his knowledge
Is not infected: but if one present
The abhorr'd ingredient to his eye, make known
How he hath drunk, he cracks his gorge, his sides,
With violent hefts. I have drunk, and seen the spider.
Camillo was his help in this, his pander:
There is a plot against my life, my crown;
All 's true that is mistrusted: that false villain
Whom I employ'd was pre-employ'd by him:
He has discover'd my design, and I
Remain a pinch'd thing; yea, a very trick
For them to play at will. How came the posterns
So easily open?

First Lord. By his great authority;
Which often hath no less prevail'd than so
On your command.

Leon. I know 't too well.
Give me the boy: I am glad you did not nurse him:
Though he does bear some signs of me, yet you
Have too much blood in him.

Her. What is this? sport?

Leon. Bear the boy hence; he shall not come about her;
Away with him! and let her sport herself 60
With that she's big with; for 'tis Polixenes
Has made thee swell thus.

Her. But I'ld say he had not,
And I'll be sworn you would believe my saying,
Howe'er you lean to the nayward.

Leon. You, my lords,
Look on her, mark her well; be but about
To say 'she is a goodly lady', and
The justice of your hearts will thereto add
'Tis pity she's not honest, honourable:'
Praise her but for this her without-door form,
Which on my faith deserves high speech, and straight 70
The shrug, the hum or ha, these petty brands
That calumny doth use—O, I am out—
That mercy does, for calumny will sear
Virtue itself: these shrugs, these hums and ha's,
When you have said 'she's goodly', come between
Ere you can say 'she's honest:' but be 't known,
From him that has most cause to grieve it should be,
She's an adulteress.

Her. Should a villain say so,
The most replenish'd villain in the world,
He were as much more villain: you, my lord, 80
Do but mistake.

Leon. You have mistook, my lady,
Polixenes for Leontes: O thou thing!
Which I'll not call a creature of thy place,
Lest barbarism, making me the precedent,
Should a like language use to all degrees

This public attack shows the violence of his jealous rage
which has grown from a spark to a conflagration

Note. Silent dignified denial combined with [illegible]
+ contrast over [illegible]

mark Shakes: devoid to this kind P 53

"The fault, dear Brutus, is not the
But in ourselves, that we are
underlings.

And mannerly distinguishment leave out
Betwixt the prince and beggar: I have said
She's an adulteress; I have said with whom:
More, she 's a traitor and Camillo is
A federary with her, and one that knows 90
What she should shame to know herself
But with her most vile principal, that she's
A bed-swerver, even as bad as those
That vulgars give bold'st titles, ay, and privy
To this their late escape.

Her. No, by my life,
Privy to none of this. How will this grieve you,
When you shall come to clearer knowledge, that
You thus have publish'd me! Gentle my lord,
You scarce can right me throughly then to say
You did mistake.

Leon. No; if I mistake 100
In those foundations which I build upon,
The centre is not big enough to bear
A school-boy's top. Away with her! to prison!
He who shall speak for her is afar off guilty
But that he speaks.

Her. There's some ill planet reigns:
I must be patient till the heavens look
With an aspect more favourable. Good my lords,
I am not prone to weeping, as our sex
Commonly are; the want of which vain dew
Perchance shall dry your pities: but I have 110
That honourable grief lodged here which burns
Worse than tears drown: beseech you all, my lords,
With thoughts so qualified as your charities
Shall best instruct you, measure me; and so
The king's will be perform'd!

Leon. Shall I be heard?

Her. Who is't that goes with me? Beseech your highness,
My women may be with me; for you see
My plight requires it. Do not weep, good fools;
There is no cause: when you shall know your mistress
Has deserved prison, then abound in tears 120
As I come out: this action I now go on
Is for my better grace. Adieu, my lord:
I never wish'd to see you sorry; now
I trust I shall. My women, come; you have leave.

Leon. Go, do our bidding; hence!

[*Exit Queen, guarded; with Ladies.*

First Lord. Beseech your highness, call the queen again.

Ant. Be certain what you do, sir, lest your justice
Prove violence; in the which three great ones suffer,
Yourself, your queen, your son.

First Lord. For her, my lord,
I dare my life lay down and will do 't, sir, 130
Please you to accept it, that the queen is spotless
I' the eyes of heaven and to you; I mean,
In this which you accuse her.

Ant. If it prove
She's otherwise, I'll keep my stables where
I lodge my wife; I'll go in couples with her;
Than when I feel and see her no farther trust her;
For every inch of woman in the world,
Ay, every dram of woman's flesh is false,
If she be.

Leon. Hold your peaces.

First Lord. Good my lord,—

Ant. It is for you we speak, not for ourselves: 140
You are abused and by some putter-on

Note. Hermoine's dignity + calm confidence

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That will be damn'd for 't; would I knew the villain,
I would land-damn him. Be she honour-flaw'd,
I have three daughters; the eldest is eleven;
The second and the third, nine, and some five;
If this prove true, they 'll pay for't: by mine honour,
I 'll geld 'em all; fourteen they shall not see,
To bring false generations: they are co-heirs;
And I had rather glib myself than they
Should not produce fair issue.

Leon. Cease; no more. 150
You smell this business with a sense as cold
As is a dead man's nose: but I do see't and feel 't,
As you feel doing thus; and see withal
The instruments that feel.

Ant. If it be so,
We need no grave to bury honesty:
There's not a grain of it the face to sweeten
Of the whole dungy earth.

Leon. What! lack I credit?

First Lord. I had rather you did lack than I, my lord,
Upon this ground; and more it would content me
To have her honour true than your suspicion, 160
Be blamed for 't how you might.

Leon. Why, what need we
Commune with you of this, but rather follow
Our forceful instigation? Our prerogative
Calls not your counsels, but our natural goodness
Imparts this; which if you, or stupified
Or seeming so in skill, cannot or will not
Relish a truth like us, inform yourselves
We need no more of your advice: the matter,
The loss, the gain, the ordering on't, is all
Properly ours.

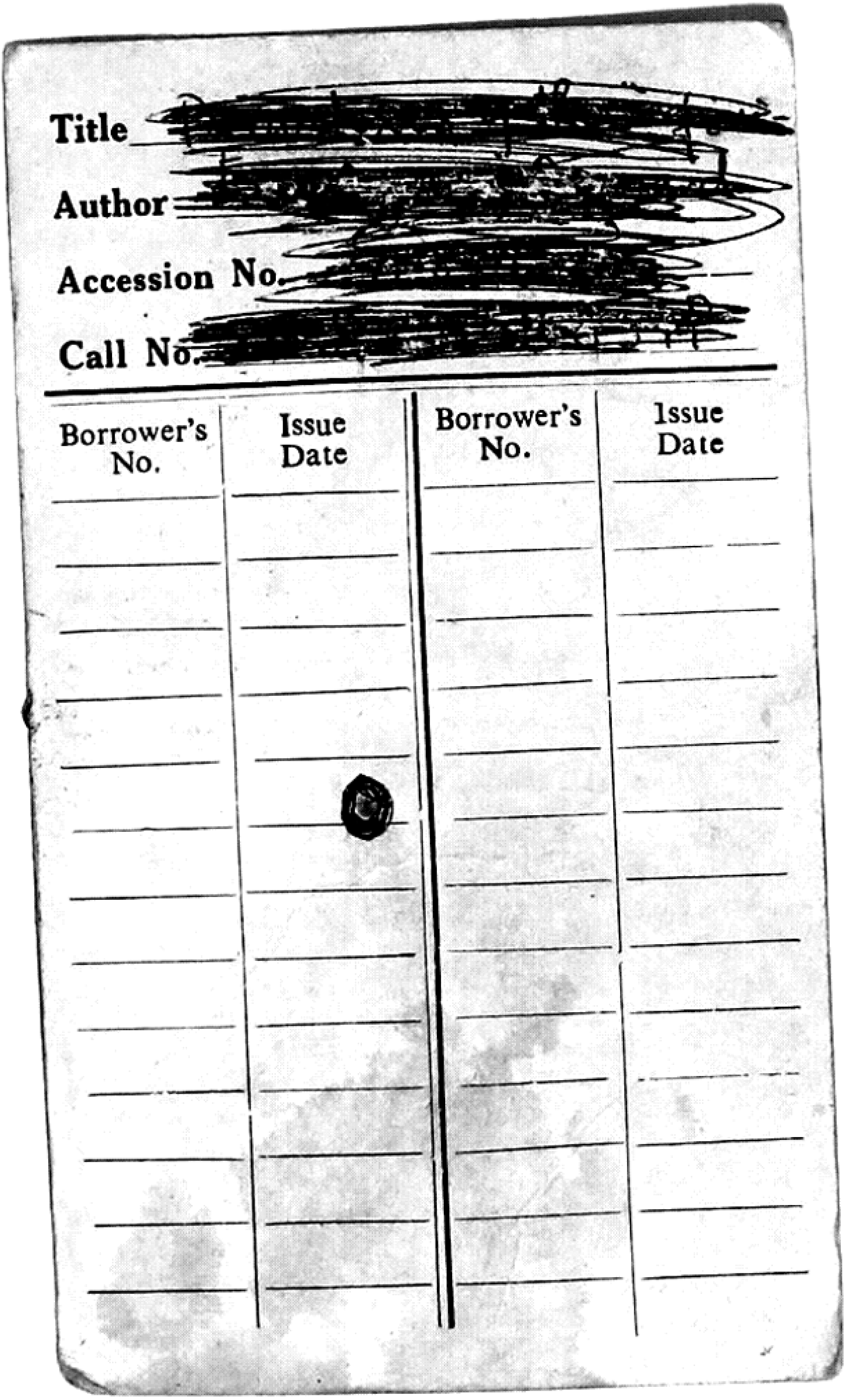
Ant. And I wish, my liege, 170
You had only in your silent judgment tried it,
Without more overture.

Leon. How could that be?
Either thou art most ignorant by age,
Or thou wert born a fool. Camillo's flight,
Added to their familiarity,
Which was as gross as ever touch'd conjecture,
That lack'd sight only, nought for approbation
But only seeing, all other circumstances
Made up to the deed, doth push on this proceeding: 180
Yet, for a greater confirmation,
For in an act of this importance 'twere
Most piteous to be wild, I have dispatch'd in post
To sacred Delphos, to Apollo's temple,
Cleomenes and Dion, whom you know
Of stuff'd sufficiency: now from the oracle
They will bring all; whose spiritual counsel had,
Shall stop or spur me. Have I done well?

First Lord. Well done, my lord.

Leon. Though I am satisfied and need no more
Than what I know, yet shall the oracle 190
Give rest to the minds of others, such as he
Whose ignorant credulity will not
Come up to the truth. So have we thought it good
From our free person she should be confined,
Lest that the treachery of the two fled hence
Be left her to perform. Come, follow us;
We are to speak in public; for this business
Will raise us all.

Ant. [*Aside*] To laughter, as I take it,
If the good truth were known. [*Exeunt.*



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SCENE II. *A prison.*

Enter PAULINA, *a* Gentleman, *and* Attendants.

Paul. The keeper of the prison, call to him;
Let him have knowledge who I am. [*Exit Gent.*
Good lady,
No court in Europe is too good for thee;
What dost thou then in prison?

Re-enter Gentleman, *with the* Gaoler.
Now, good sir,
You know me, do you not?

Gaol. For a worthy lady
And one whom much I honour.

Paul. Pray you then,
Conduct me to the queen.

Gaol. I may not, madam:
To the contrary I have express commandment.

Paul. Here's ado,
To lock up honesty and honour from 10
The access of gentle visitors! Is't lawful, pray you,
To see her women? any of them? Emilia?

Gaol. So please you, madam,
To put apart these your attendants, I
Shall bring Emilia forth.

Paul. I pray now, call her.
Withdraw yourselves. [*Exeunt Gentleman and Attendants.*

Gaol. And, madam,
I must be present at your conference.

Paul. Well, be't so, prithee. [*Exit Gaoler.*
Here's such ado to make no stain a stain
As passes colouring.

Re-enter Gaoler, *with* EMILIA.

Dear gentlewoman, 20
How fares our gracious lady?

Emil. As well as one so great and so forlorn
May hold together: on her frights and griefs,
Which never tender lady hath borne greater,
She is something before her time deliver'd.

Paul. A boy?

Emil. A daughter, and a goodly babe,
Lusty and like to live: the queen receives
Much comfort in 't; says 'My poor prisoner,
I am innocent as you'.

Paul. I dare be sworn: 30
These dangerous unsafe lunes i' the king, beshrew them!

He must be told on 't, and he shall: the office
Becomes a woman best; I 'll take 't upon me:
If I prove honey-mouth'd, let my tongue blister
And never to my red-look'd anger be
The trumpet any more. Pray you, Emilia,
Commend my best obedience to the queen:
If she dares trust me with her little babe,
I 'll show't the king and undertake to be
Her advocate to the loud'st. We do not know
How he may soften at the sight o' the child: 40
The silence often of pure innocence
Persuades when speaking fails.

Emil. Most worthy madam,
Your honour and your goodness is so evident
That your free undertaking cannot miss
A thriving issue: there is no lady living
So meet for this great errand. Please your ladyship
To visit the next room, I'll presently
Acquaint the queen of your most noble offer;

Long Long ago And
was loved by a Sardar.

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Who but to-day hammer'd of this design,
But durst not tempt a minister of honour, 50
Lest she should be denied.

Paul. Tell her, Emilia,
I 'll use that tongue I have: if wit flow from't
As boldness from my bosom, let 't not be doubted
I shall do good.

Emil. Now be you blest for it!
I 'll to the queen: please you, come something nearer.

Gaol. Madam, if 't please the queen to send the babe,
I know not what I shall incur to pass it,
Having no warrant.

Paul. You need not fear it, sir:
This child was prisoner to the womb and is
By law and process of great nature thence 60
Freed and enfranchised, not a party to
The anger of the king, nor guilty of,
If any be, the trespass of the queen.

Gaol. I do believe it.

Paul. Do not you fear: upon mine honour, I
Will stand betwixt you and danger. [*Exeunt.*

SCENE III. *A room in* LEONTES' *Palace.*

Enter LEONTES, ANTIGONUS, Lords, *and* Servants.

Leon. Nor night nor day no rest: it is but weakness
To bear the matter thus; mere weakness. If
The cause were not in being,—part o' the cause,
She the adulteress; for the harlot king
Is quite beyond mine arm, out of the blank
And level of my brain, plot-proof; but she
I can hook to me: say that she were gone,
Given to the fire, a moiety of my rest
Might come to me again. Who's there?

First Serv. My lord?

Leon. How does the boy?

First Serv. He took good rest to-night; 10
'Tis hoped his sickness is discharged.

Leon. To see his nobleness!
Conceiving the dishonour of his mother,
He straight declined, droop'd, took it deeply,
Fasten'd and fix'd the shame on't in himself,
Threw off his spirit, his appetite, his sleep,
And downright languish'd. Leave me solely: go,
See how he fares. [*Exit Serv.*] Fie, fie! no thought of him:
The very thought of my revenges that way
Recoil upon me: in himself too mighty, 20
And in his parties, his alliance; let him be
Until a time may serve: for present vengeance,
Take it on her. Camillo and Polixenes
Laugh at me, make their pastime at my sorrow:
They should not laugh if I could reach them, nor
Shall she within my power.

Enter PAULINA, *with a child.*

First Lord. You must not enter.

Paul. Nay, rather, good my lords, be second to me:
Fear you his tyrannous passion more, alas,
Than the queen's life? a gracious innocent soul,
More free than he is jealous.

Ant. That's enough. 30

Sec. Serv. Madam, he hath not slept to-night; commanded
None should come at him.

Paul. Not so hot, good sir:
I come to bring him sleep. 'Tis such as you,
That creep like shadows by him, and do sigh
At each his needless heavings, such as you

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Nourish the cause of his awaking: I
Do come with words as medicinal as true,
Honest as either, to purge him of that humour
That presses him from sleep.

Leon. What noise there, ho?

Paul. No noise, my lord; but needful conference 40
About some gossips for your highness.

Leon How!
Away with that audacious lady! Antigonus,
I charged thee that she should not come about me:
I knew she would.

Ant. I told her so, my lord,
On your displeasure's peril and on mine,
She should not visit you.

Leon What, canst not rule her?

Paul. From all dishonesty he can: in this,
Unless he take the course that you have done,
Commit me for committing honour, trust it,
He shall not rule me.

Ant. La you now, you hear: 50
When she will take the rein I let her run;
But she'll not stumble.

Paul. Good my liege, I come;
And, I beseech you, hear me, who professes
Myself your loyal servant, your physician,
Your most obedient counsellor, yet that dares
Less appear so in comforting your evils,
Than such as most seem yours: I say, I come
From your good queen.

Leon. Good queen!

Paul. Good queen, my lord,
Good queen; I say good queen;

And would by combat make her good, so were I 60
A man, the worst about you.

Leon. Force her hence.

Paul. Let him that makes but trifles of his eyes
First hand me: on mine own accord I'll off;
But first I'll do my errand. The good queen,
For she is good, hath brought you forth a daughter;
Here 'tis; commends it to your blessing. [*Laying down the child.*

Leon. Out!
A mankind witch! Hence with her, out o'door:
A most intelligencing bawd!

Paul. Not so:
I am as ignorant in that as you
In so entitling me, and no less honest 70
Than you are mad; which is enough, I'll warrant,
As this world goes, to pass for honest.

Leon. Traitors!
Will you not push her out? Give her the bastard.
Thou dotard! thou art woman-tired, unroosted
By thy dame Partlet here. Take up the bastard;
Take't up, I say; give't to thy crone.

Paul. For ever
Unvenerable be thy hands, if thou
Takest up the princess by that forced baseness
Which he has put upon 't!

Leon. He dreads his wife.

Paul. So I would you did; then 'twere past all 80 doubt
You'll call your children yours.

Leon. A nest of traitors!

Ant. I am none, by this good light.

Pandria sneers at the weakness of nobles who have not dared to contradict the king.

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Paul. Nor I, nor any
But one that's here, and that's himself; for he
The sacred honour of himself, his queen's,
His hopeful son's, his babe's, betrays to slander,
Whose sting is sharper than the sword's and will not—
For, as the case now stands, it is a curse
He cannot be compell'd to 't—once remove
The root of his opinion, which is rotten
As ever oak or stone was sound.

Leon. A callat 90
Of boundless tongue, who late hath beat her husband
And now baits me! This brat is none of mine:
It is the issue of Polixenes:
Hence with it, and together with the dam
Commit them to the fire!

Paul. It is yours;
And, might we lay the old proverb to your charge,
So like you, 'tis the worse. Behold, my lords,
Although the print be little, the whole matter
And copy of the father, eye, nose, lip,
The trick of's frown, his forehead, nay, the valley, 100
The pretty dimples of his chin and cheek; his smiles,
The very mould and frame of hand, nail, finger:
And thou, good goddess Nature, which hast made it
So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in't, lest she suspect, as he does,
Her children not her husband's!

Leon. A gross hag!
And, lozel, thou art worthy to be hang'd,
That wilt not stay her tongue.

Ant. Hang all the husbands

That cannot do that feat, you'll leave yourself 110
Hardly one subject.

Leon. Once more, take her hence.

Paul. A most unworthy and unnatural lord
Can do no more.

Leon. I'll ha' thee burnt.

Paul. I care not:
It is an heretic that makes the fire,
Not she which burns in 't. I'll not call you tyrant;
But this most cruel usage of your queen,
Not able to produce more accusation
Than your own weak-hinged fancy, something savours
Of tyranny, and will ignoble make you,
Yea, scandalous to the world. by the service you owe me

Leon. On your allegiance, 120
Out of the chamber with her! Were I a tyrant,
Where were her life? she durst not call me so,
If she did know me one. Away with her!

Paul. I pray you, do not push me; I 'll be gone.
Look to your babe, my lord; 'tis yours: Jove send her
A better guiding spirit! What needs these hands?
You, that are thus so tender o'er his follies,
Will never do him good, not one of you.
So, so: farewell; we are gone. [*Exit.* 130

Leon. Thou, traitor, hast set on thy wife to this.
My child? away with't! Even thou, that hast
A heart so tender o'er it, take it hence
And see it instantly consumed with fire;
Even thou and none but thou. Take it up straight:
Within this hour bring me word 'tis done,
And by good testimony, or I 'll seize thy life,
With what thou else call'st thine. If thou refuse

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And wilt encounter with my wrath, say so;
The bastard brains with these my proper hands
Shall I dash out. Go, take it to the fire; 140
For thou set'st on thy wife.

Ant. I did not, sir:
These lords, my noble fellows, if they please,
Can clear me in't.

Lords. We can: my royal liege,
He is not guilty of her coming hither.

Leon. You're liars all.

First Lord. Beseech your highness, give us better credit:
We have always truly served you, and beseech you
So to esteem of us, and on our knees we beg,
As recompense of our dear services
Past and to come, that you do change this purpose, 150
Which being so horrible, so bloody, must
Lead on to some foul issue: we all kneel.

Leon. I am a feather for each wind that blows:
Shall I live on to see this bastard kneel
And call me father? better burn it now
Than curse it then. But be it; let it live.
It shall not neither. You, sir, come you hither;
You that have been so tenderly officous
With Lady Margery, your midwife there,
To save this bastard's life,—for 'tis a bastard, 160
So sure as this beard's grey,—what will you adventure
To save this brat's life?

Ant. Any thing, my lord,
That my ability may undergo
And nobleness impose: at least thus much:
I 'll pawn the little blood which I have left
To save the innocent: any thing possible.

Leon. It shall be possible. Swear by this sword
Thou wilt perform my bidding.

Ant. I will, my lord.

Leon. Mark and perform it, see'st thou? for the fail
Of any point in't shall not only be 170
Death to thyself but to thy lewd-tongued wife,
Whom for this time we pardon. We enjoin thee,
As thou art liege-man to us, that thou carry
This femele bastard hence and that thou bear it
To some remote and desert place quite out
Of our dominions, and that there thou leave it,
Without more mercy, to it own protection
And favour of the climate. As by strange fortune
It came to us, I do in justice charge thee, direct
On thy soul's peril and thy body's torture 180
That thou commend it strangely to some place
Where chance may nurse or end it. Take it up.

Ant. I swear to do this, though a present death
Had been more merciful. Come on, poor babe:
Some powerful spirit instruct the kites and ravens
To be thy nurses! Wolves and bears, they say,
Casting their savageness aside have done
Like offices of pity. Sir, be prosperous
In more than this deed does require! And blessing
Against this cruelty fight on thy side, 190
Poor thing, condemn'd to loss! [*Exit with the child.*

Leon. No, I'll not rear
Another's issue.

Enter a Servant.

Serv. Please your highness, posts
From those you sent to the oracle are come
An hour since; Cleomenes and Dion,
Being well arrived from Delphos, are both landed,

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Reynepenni Dolphos where oracle is consulted
It is an error of Shakespeare

First Lord. So please you, sir, their speed
Hath been beyond account.

Leon. Twenty-three days
They have been absent: 'tis good speed; foretells
The great Apollo suddenly will have
The truth of this appear. Prepare you, lords; 200
Summon a session, that we may arraign
Our most disloyal lady, for, as she hath
Been publicly accused, so shall she have
A just and open trial. While she lives
My heart will be a burthen to me. Leave me,
And think upon my bidding. [*Exeunt.*

ACT III.

SCENE I. *A Seaport in Sicilia.*

Enter CLEOMENES *and* DION.

Cleo. The climate's delicate, the air most sweet,
Fertile the isle, the temple much surpassing
The common praise it bears.

Dion. I shall report,
For most it caught me, the celestial habits,
Methinks I so should term them, and the reverence
Of the grave wearers. O, the sacrifice!
How ceremonious, solemn and unearthly
It was i' the offering!

Cleo. But of all, the burst
And the ear-deafening voice o' the oracle,
Kin to Jove's thunder, so surprised my sense, 10
That I was nothing.

Dion. If the event o' the journey
Prove as successful to the queen,—O be 't so!—
As it hath been to us rare, pleasant, speedy,
The time is worth the use on 't.

Cleo. Great Apollo
Turn all to the best! These proclamations,
So forcing faults upon Hermione,
I little like.

Dion. The violent carriage of it
Will clear or end the business: when the oracle,
Thus by Apollo's great divine seal'd up,
Shall the contents discover, something rare 20
Even then will rush to knowledge. Go; fresh horses!
And gracious be the issue! [*Exeunt*

SCENE II. *A Court of Justice.*

Enter LEONTES, Lords, *and* Officers.

Leon. This sessions, to our great grief we pronounce,
Even pushes 'gainst our heart: the party tried
The daughter of a king, our wife, and one
Of us too much beloved. Let us be clear'd
Of being tyrannous, since we so openly
Proceed in justice, which shall have due course,
Even to the guilt or the purgation.
Produce the prisoner.

Off. It is his highness' pleasure that the queen
Appear in person here in court. Silence! 10

Enter HERMIONE *guarded*; PAULINA *and* Ladies *attending.*

Leon. Read the indictment.

Off. [*Reads*] Hermione, queen to the worthy Leontes, king of Sicilia, thou art here accused and arraigned of high treason, in committing adultery with Polixenes, king of Bohemia, and conspiring with Camillo to take away the life of our sovereign lord the king, thy royal husband: the pretence whereof being by circumstances partly laid open, thou, Hermione,

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contrary to the faith and allegiance of a true subject, didst counsel and aid them, for their better safety, to fly away by night. 20

Her. Since what I am to say must be but that
Which contradicts my accusation, and
The testimony on my part no other
But what comes from myself, it shall scarce boot me
To say 'not guilty:' mine integrity
Being counted falsehood, shall, as I express it,
Be so received. But thus: if powers divine
Behold our human actions, as they do,
I doubt not then but innocence shall make
False accusation blush and tyranny 30
Tremble at patience. You, my lord, best know,
Who least will seem to do so, my past life
Hath been as continent, as chaste, as true,
As I am now unhappy; which is more
Than history can pattern, though devised
And play'd to take spectators. For behold me
A fellow of the royal bed, which owe
A moiety of the throne, a great king's daughter,
The mother to a hopeful prince, here standing
To prate and talk for life and honour 'fore 40
Who please to come and hear. For life, I prize it
As I weigh grief, which I would spare: for honour,
'Tis a derivative from me to mine,
And only that I stand for. I appeal
To your own conscience, sir, before Polixenes
Came to your court, how I was in your grace,
How merited to be so; since he came,
With what encounter so uncurrent I
Have strain'd to appear thus: if one jot beyond 50
The bound of honour, or in act or will
That way inclining, harden'd be the hearts
Of all that hear me, and my near'st of kin

Cry fie upon my grave!

Leon. I ne'er heard yet
That any of these bolder vices wanted
Less impudence to gainsay what they did
Than to perform it first.

Her. That's true enough;
Though 'tis a saying, sir, not due to me.

Leon. You will not own it.

Her. More than mistress of
Which comes to me in name of fault, I must not 60
At all acknowledge. For Polixenes,
With whom I am accused, I do confess
I loved him as in honour he required,
With such a kind of love as might become
A lady like me, with a love even such,
So and no other, as yourself commanded:
Which not to have done I think had been in me
Both disobedience and ingratitude
To you and toward your friend, whose love had spoke,
Even since it could speak, from an infant, freely 70
That it was yours. Now, for conspiracy,
I know not how it tastes; though it be dish'd
For me to try how: all I know of it
Is that Camillo was an honest man;
And why he left your court, the gods themselves,
Wotting no more than I, are ignorant.

Leon. You knew of his departure, as you know
What you have underta'en to do in's absence.

Her. Sir,
You speak a language that I understand not: 80
My life stands in the level of your dreams,
Which I'll lay down.

Leon. Your actions are my dreams;

who is so brazen as to commit a gross sin will be
brazen enough to deny it.

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You had a bastard by Polixenes,
And I but dream'd it. As you were past all shame,—
Those of your fact are so—so past all truth:
Which to deny concerns more than avails; for as
Thy brat hath been cast out, like to itself,
No father owning it,—which is, indeed,
More criminal in thee than it,—so thou
Shalt feel our justice, in whose easiest passage 90
Look for no less than death.

Her. Sir, spare your threats:
The bug which you would fright me with I seek.
To me can life be no commodity:
The crown and comfort of my life, your favour,
I do give lost; for I do feel it gone,
But know not how it went. My second joy
And first-fruits of my body, from his presence
I am barr'd, like one infectious. My third comfort,
Starr'd most unluckily, is from my breast,
The innocent milk in it most innocent mouth, 100
Haled out to murder: myself on every post
Proclaim'd a strumpet: with immodest hatred
The child-bed privilege denied, which 'longs
To women of all fashion; lastly, hurried
Here to this place, i' the open air, before
I have got strength of limit. Now, my liege,
Tell me what blessings I have here alive,
That I should fear to die? Therefore proceed.
But yet hear this; mistake me not; no life,
I prize it not a straw, but for mine honour, 110
Which I would free, if I shall be condemn'd
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
'Tis rigour and not law. Your honours all.
I do refer me to the oracle:
Apollo be my judge!

First Lord. This your request
Is altogether just: therefore bring forth,
And in Apollo's name, his oracle. [*Exeunt certain Officers.*

Her. The Emperor of Russia was my father:
O that he were alive, and here beholding 120
His daughter's trial! that he did but see
The flatness of my misery, yet with eyes
Of pity, not revenge!

Re-enter Officers, *with* CLEOMENES *and* DION.

Off. You here shall swear upon this sword of justice
That you, Cleomenes and Dion, have
Been both at Delphos, and from thence have brought
This seal'd-up oracle, by the hand deliver'd
Of great Apollo's priest and that since then
You have not dared to break the holy seal
Nor read the secrets in 't.

Cleo. Dion. All this we swear. 130

Leon. Break up the seals and read.

Off. [*reads*] Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly begotten; and the king shall live without an heir, if that which is lost be not found.

Lords. Now blessed be the great Apollo!

Her. Praised!

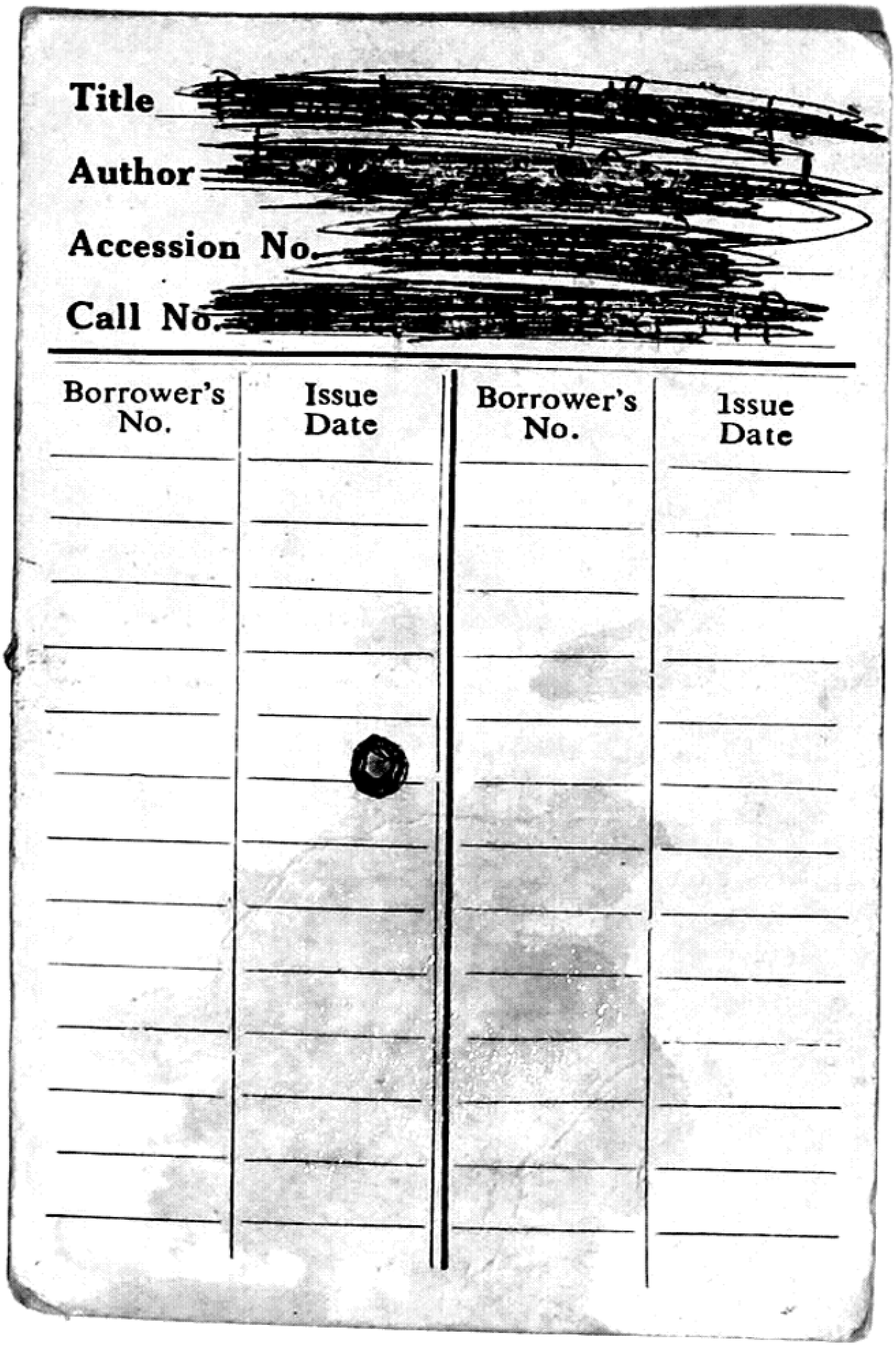
Leon. Hast thou read truth?

Off. Ay, my lord; even so
As it is here set down.

Leon. There is no truth at all i' the oracle: 140
The sessions shall proceed: this is mere falsehood.

Enter Servant.

Serv. My lord the king, the king!



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Leon. What is the business ?

Serv. O sir, I shall be hated to report it !
The prince your son, with mere conceit and fear
Of the queen's speed, is gone.

Leon. How ! gone !

Serv. Is dead.

Leon. Apollo's angry ; and the heavens themselves
Do strike at my injustice. [*Hermione faints.*] How now there !

Paul. This news is mortal to the queen ; look down
And see what death is doing.

Leon. Take her hence :
Her heart is but o'ercharged ; she will recover : 150
I have too much believed mine own suspicion :
Beseech you, tenderly apply to her
Some remedies for life.

[*Exeunt Paulina and Ladies, with Hermione.*

Apollo, pardon
My great profaneness 'gainst thine oracle !
I 'll reconcile me to Polixenes,
New woo my queen, recall the good Camillo,
Whom I proclaim a man of truth, of mercy ;
For, being transported by my jealousies
To bloody thoughts and to revenge, I chose
Camillo for the minister to poison 160
My friend Polixenes : which had been done,
But that the good mind of Camillo tardied
My swift command, though I with death and with
Reward did threaten and encourage him,
Not doing it and being done : he, most humane
And fill'd with honour, to my kingly guest
Unclasp'd my practice, quit his fortunes here,
Which you knew great, and to the hazard

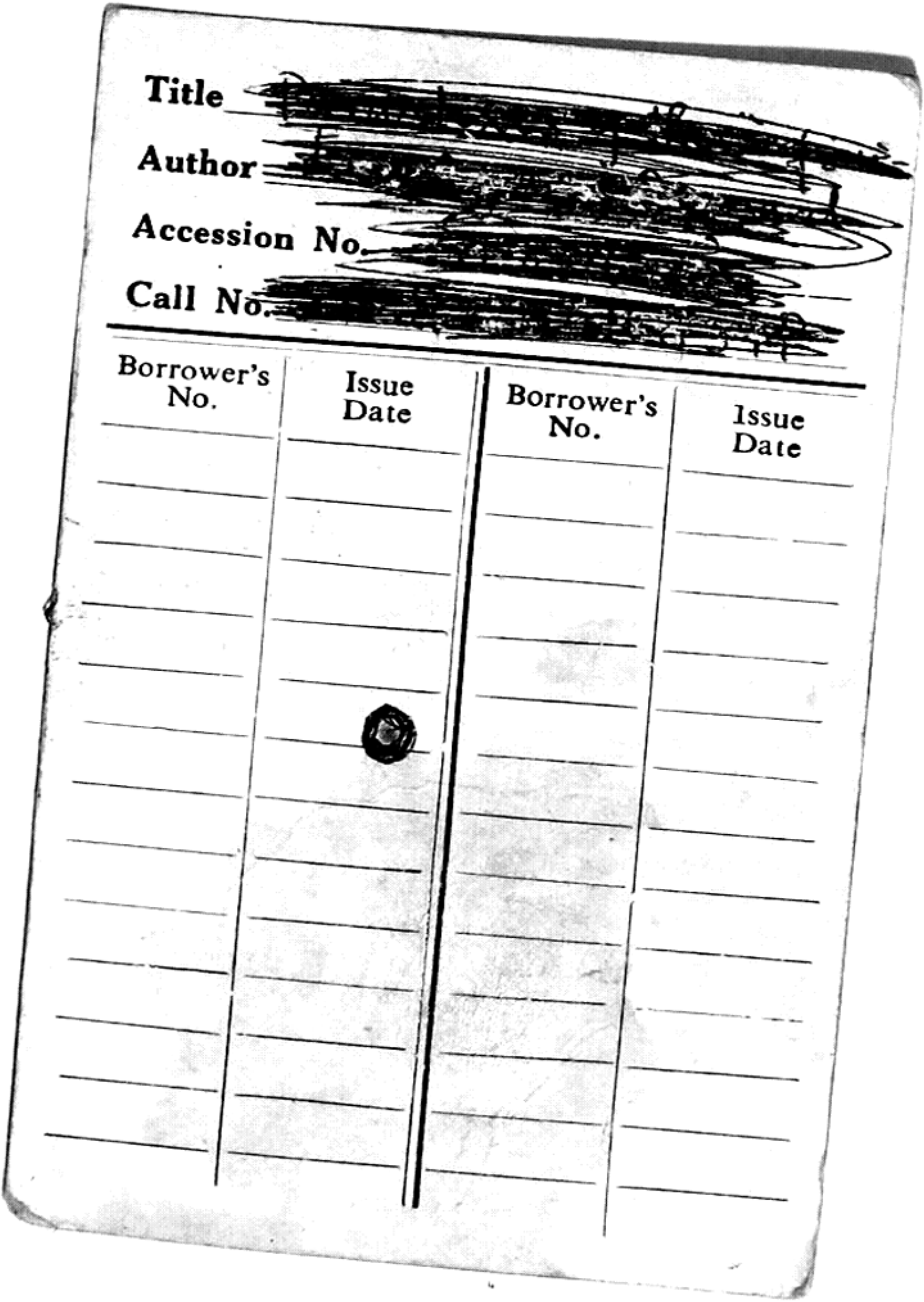
Of all incertainties himself commended,
No richer than his honour : how he glisters 170
Thorough my rust ! and how his piety
Does my deeds make the blacker !

Re-enter PAULINA.

Paul. Woe the while !
O, cut my lace, lest my heart, cracking it,
Break too !

First Lord. What fit is this, good lady ?

Paul. What studied torments, tyrant, hast for me?
What wheels ? racks ? fires ? what flaying ? boiling ?
In leads or oils ? what old or newer torture
Must I receive, whose every word deserves
To taste of thy most worst ? Thy tyranny
Together working with thy jealousies, 180
Fancies too weak for boys, too green and idle
For girls of nine, O, think what they have done
And then run mad indeed, stark mad ! for all
Thy by-gone fooleries were but spices of it.
That thou betray'dst Polixenes, 'twas nothing ;
That did but show thee, of a fool, inconstant
And damnable ingrateful : nor was 't much,
Thou wouldst have poison'd good Camillo's honour,
To have him kill a king ; poor trespasses,
More monstrous standing by : whereof I reckon 190
The casting forth to crows thy baby-daughter
To be or none or little ; though a devil
Would have shed water out of fire ere done 't :
Nor is 't directly laid to thee, the death
Of the young prince, whose honourable thoughts,
Thoughts high for one so tender, cleft the heart
That could conceive a gross and foolish sire
Blemish'd his gracious dam : this is not, no,
Laid to thy answer : but the last,—O lords,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When I have said, cry 'woe!'—the queen, the queen,
The sweet'st dear'st creature's dead, and vengeance for 't
Not dropp'd down yet.

First Lord. The higher powers forbid!

Paul. I say she 's dead; I 'll swear 't. If word nor oath
Prevail not, go and see: if you can bring
Tincture or lustre in her lip, her eye,
Heat outwardly or breath within, I 'll serve you
As I would do the gods. But, O thou tyrant!
Do not repent these things, for they are heavier
Than all thy woes can stir: therefore betake thee
To nothing but despair. A thousand knees
Ten thousand years together, naked, fasting,
Upon a barren mountain, and still winter
In storm perpetual, could not move the gods
To look that way thou wert.

Leon Go on, go on:
Thou canst not speak too much; I have deserved
All tongues to talk their bitterest.

First Lord. Say no more:
Howe'er the business goes, you have made fault
I' the boldness of your speech.

Paul. I am sorry for 't:
All faults I make, when I shall come to know them,
I do repent. Alas! I show'd too much
The rashness of a woman: he is touch'd
To the noble heart. What 's gone and what 's past help
Should be past grief: do not receive affliction
At my petition; I beseech you, rather
Let me be punish'd, that have minded you

Of what you should forget. Now, good my liege,
Sir, royal sir, forgive a foolish woman :
The love I bore your queen—lo, fool again !—
I 'll speak of her no more, nor of your children :
I 'll not remember you of my own lord, 230
Who is lost too : take your patience to you,
And I 'll say nothing.

Leon. Thou didst speak but well
When most the truth ; which I receive much better
Than to be pitied of thee. Prithee, bring me
To the dead bodies of my queen and son :
One grave shall be for both : upon them shall
The causes of their death appear, unto
Our shame perpetual. Once a day I 'll visit
The chapel where they lie, and tears shed there
Shall be my recreation : so long as nature 240
Will bear up with this exercise, so long
I daily vow to use it. Come and lead me
To these sorrows [*Exeunt.*

SCENE III. *Bohemia. A desert country near the sea.*

Enter ANTIGONUS *with a Child and a* Mariner.

Ant. Thou art perfect, then, our ship hath touch'd upon
The deserts of Bohemia ?

Mar. Ay, my lord ; and fear
We have landed in ill time : the skies look grimly
And threaten present blusters. In my conscience,
The heavens with that we have in hand are angry
And frown upon's.

Ant. Their sacred wills be done ! Go, get aboard ;
Look to thy bark : I 'll not be long before
I call upon thee.

Mar. Make your best haste, and go not 10
Too far i' the land : 'tis like to be loud weather ;

Shakespeare breaks the unity of place now by moving the action to Bohemia.
Mark the inaccurate (see q. knowledge of Shakes. ch.) given Bohemia a sea-coast.

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Besides, this place is famous for the creatures
Of prey that keep upon 't.

Ant. Go thou away :
I 'll follow instantly.

Mar. I am glad at heart
To be so rid o' the business. [*Exit.*

Ant. Come, poor babe :
I have heard, but not believed, the spirits o' the dead
May walk again : if such thing be, thy mother
Appear'd to me last night, for ne'er was dream
So like a waking. To me comes a creature,
Sometimes her head on one side, some another ; 20
I never saw a vessel of like sorrow,
So fill'd and so becoming : in pure white robes,
Like very sanctity, she did approach
My cabin where I lay ; thrice bow'd before me,
And, gasping to begin some speech, her eyes
Became two spouts : the fury spent, anon
Did this break from her : 'Good Antigonus,
Since fate, against thy better disposition,
Hath made thy person for the thrower-out
Of my poor babe, according to thine oath, 30
Places remote enough are in Bohemia,
There weep and leave it crying ; and, for the babe
Is counted lost for ever, Perdita,
I prithee, call 't. For this ungentle business,
Put on thee by my lord, thou ne'er shalt see
Thy wife Paulina more.' And so, with shrieks,
She melted into air. Affrighted much,
I did in time collect myself, and thought
This was so, and no slumber. Dreams are toys :
Yet for this once, yea, superstitiously, 40
I will be squared by this. I do believe
Hermione hath suffer'd death, and that

Apollo would, this being indeed the issue
Of King Polixenes, it should here be laid,
Either for life or death, upon the earth
Of its right father. Blossom, speed thee well!
There lie, and there thy character: there these;
Which may, if fortune please, both breed thee, pretty,
And still rest thine. The storm begins: poor wretch,
That for thy mother's fault art thus exposed 50
To loss and what may follow! Weep I cannot,
But my heart bleeds; and most accursed am I
To be by oath enjoin'd to this. Farewell!
The day frowns more and more: thou'rt like to have
A lullaby too rough: I never saw
The heavens so dim by day. A savage clamour!
Well may I get aboard! This is the chase:
I am gone for ever. [*Exit, pursued by a bear.*

Enter a Shepherd.

Shep. I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest; for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting—Hark you now! Would any but these boiled brains of nineteen and two-and-twenty hunt this weather? They have scared away two of my best sheep, which I fear the wolf will sooner find than the master: if any where I have them, 'tis by the seaside, browzing of ivy. Good luck, an 't be thy will! what have we here? Mercy on 's, a barne; very pretty barne! A boy or a child, I wonder? A pretty one; a very pretty one: sure, some scape; though I am not bookish, yet I can read waiting—gentlewoman in the scape. This has been some stair-work, some trunk-work, some behind-door work: they were warmer that got this than the

Shakes. did not preserve her to join final repentance
~~It is~~ He is to be blamed.

The great storm is a dramatic necessity - in order that no one may return to Sicilia with the news that Perdita has been abandoned in Bohemia. Sicilia will assume that she (baby daughter) has been drowned with the others on the ship.

poor thing is here. I'll take it up for pity: yet I'll tarry till my son come; he hallooed but even now. Whoa, ho, hoa!

Enter Clown.

Clo. Hilloa, loa!

Shep. What, art so near? If thou'lt see a thing to talk on when thou art dead and rotten, come hither. What ailest thou, man?

Clo. I have seen two such sights, by sea and by land! but I am not to say it is a sea, for it is now the sky: betwixt the firmament and it you cannot thrust a bodkin's point.

Shep. Why, boy, how is it?

Clo. I would you did but see how it chafes, how it rages, how it takes up the shore! but that's not to the point. O, the most piteous cry of the poor souls! sometimes to see'em, and not to see'em; now the ship boring the moon with her main-mast, and anon swallowed with yest and froth, as you'ld thrust a cork into a hogshead. And then for the land-service, to see how the bear tore out his shoulder-bone; how he cried to me for help and said his name was Antigonus, a nobleman. But to make an end of the ship, to see how the sea flap-dragoned it: but, first, how the poor souls roared, and the sea mocked them; and how the poor gentleman roared and the bear mocked him, both roaring louder than the sea or weather. 100

Shep. Name of mercy, when was this, boy?

Clo. Now, now: I have not winked since I saw these sights: the men are not yet cold under water, nor the bear half dined on the gentleman: he's at it now.

Shep. Would I had been by, to have helped the old man!

Clo. I would you had been by the ship side, to have helped her: there your charity would have lacked footing. 110

Shep. Heavy matters! heavy matters! but look thee here, boy. Now bless thyself: thou mettest with things dying, I with things new-born. Here's a sight for thee; look thee, a bearing-cloth for a squire's child! look thee here; take up, take up, boy; open't. So, let's see: it was told me I should be rich by the fairies. This is some changeling: open't. What's within, boy?

Clo. You're a made old man: if the sins of your youth are forgiven you, you're well to live. Gold! all gold! 120

Shep. This is fairy gold, boy, and 'twill prove so: up with't, keep it close: home, home, the next way. We are lucky, boy; and to be so still requires nothing but secrecy. Let my sheep go: come, good boy, the next way home.

Clo. Go you the next way with your findings I'll go see if the bear be gone from the gentleman and how much he hath eaten: they are never curst but when they are hungry: if there be any of him left, I'll bury it. 130

Shep. That's a good deed. If thou mayest discern by that which is left of him what he is, fetch me to the sight of him.

Clo. Marry, will I; and you shall help to put him 'i the ground.

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The great space of 16 years passes. It is a great breach of the Time-Unity

This scene could be easily dispensed. It has not part with the action. Most probably it was added by some later playwright. P94

Shep. 'Tis a lucky day, boy, and we'll do good deeds on't.

[*Exeunt.*

ACT IV.

SCENE I. *Enter* TIME, *the Chorus.*

Time. I, that please some, try all, both joy and terror
Of good and bad, that makes and unfolds error,
Now take upon me, in the name of Time,
To use my wings. Impute it not a crime
To me or my swift passage, that I slide
O'er sixteen years and leave the growth untried
Of that wide gap, since it is in my power
To o'erthrow law and in one self-born hour
To plant and o'erwhelm custom. Let me pass
The same I am, ere ancient'st order was 10
Or what is now received: I witness to
The times that brought them in; so shall I do
To the freshest things now reigning and make stale
The glistering of this present, as my tale
Now seems to it. Your patience this allowing,
I turn my glass and give my scene such growing
As you had slept between: Leontes leaving,—
The effects of his fond jealousies so grieving
That he shuts up himself;—imagine me,
Gentle spectators, that I now may be 20
In fair Bohemia; and remember well,
I mentioned a son o' the king's, which Florizel
I now name to you; and with speed so pace
To speak of Perdita, now grown in grace
Equal with wondering: what of her ensues
I list not prophesy; but let Time's news
Be known when 'tis brought forth. A shepherd's daughter,

And what to her adheres, which follows after,
Is the argument of Time. Of this allow,
If ever you have spent time worse ere now; 30
If never, yet that Time himself doth say
He wishes earnestly you never may. [*Exit.*

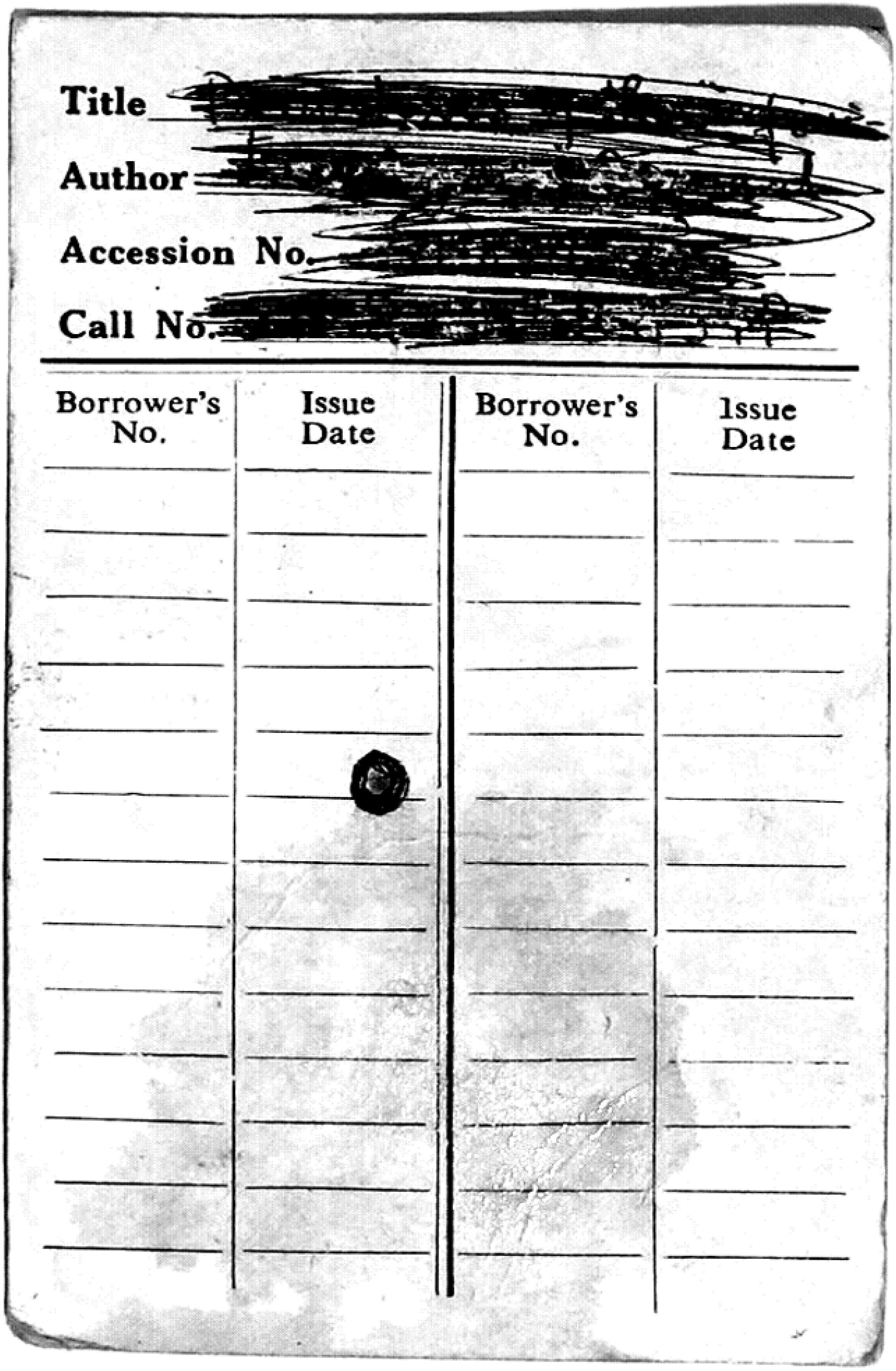
SCENE II. *Bohemia. The palace of* POLIXENES.

Enter POLIXENES *and* CAMILLO.

Pol. I pray thee, good Camillo, be no more importunate: 'tis a sickness denying thee any thing; a death to grant this.

Cam. It is fifteen years since I saw my country; though I have for the most part been aired abroad, I desire to lay my bones there. Besides, the penitent king, my master, hath sent for me; to whose feeling sorrows I might be some allay, or I o'erween to think so, which is another spur to my departure.

Pol. As thou lovest me, Camillo, wipe not out the rest of thy services by leaving me now: the need I have of thee thine own goodness hath made; better not to have had thee than thus to want thee; thou, having made me businesses which none without thee can sufficiently manage, must either stay to execute them thyself or take away with thee the very services thou hast done; which if I have not enough considered, as too much I cannot, to be more thankful to thee shall be my study, and my profit therein the heaping friendships. Of that fatal country, Sicilia, prithee speak no more; whose very naming punishes me with the remembrance of that penitent, as thou callest him, and reconciled king, my brother; whose loss of his most precious queen and children are even now to be afresh lamented. Say to me, when saw'st thou the Prince Florizel, my son? Kings



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are no less unhappy, their issue not being gracious, than they are in losing them when they have approved their virtues.

Cam. Sir, it is three days since I saw the prince. What his happier affairs may be, are to me unknown: but I have missingly noted, he is of late much retired from court and is less frequent to his princely exercises than formerly he hath appeared.

Pol. I have considered so much, Camillo, and with some care; so far, that I have eyes under my service which look upon his removedness; from whom I have this intelligence, that he is seldom from the house of a most homely shepherd; a man, they say, that from very nothing, and beyond the imagination of his neighbours, is grown into an unspeakable estate.

Cam. I have heard, sir, of such a man, who hath a daughter of most rare note: the report of her is extended more than can be thought to begin from such a cottage.

Pol. That's likewise part of my intelligence; but, I fear, the angle that plucks our son thither. Thou shall accompany us to the place; where we will, not appearing what we are, have some question with the shepherd; from whose simplicity I think it not uneasy to get the cause of my son's resort thither. Prithee, be my present partner in this business, and lay aside the thoughts of Sicilia.

Cam. I willingly obey your command.

Pol. My best Camillo! We must disguise ourselves.
[*Exeunt.*

SCENE III. *A road near the Shepherd's cottage.*

Enter AUTOLYCUS, *singing.*

When daffodils begin to peer,
  With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year;
  For the red blood reigns in the winter's pale.
The white sheet bleaching on the hedge,
  With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge:
  For a quart of ale is a dish for a king.
The lark, that tirra-lyra chants.
  With heigh! with heigh! the thrush and the jay, 10
Are summer songs for me and my aunts,
  While we lie tumbling in the hay.

I have served Prince Florizel and in my time wore three-pile; but now I am out of service:

  But shall I go mourn for that, my dear?
    The pale moon shines by night:
  And when I wander here and there,
    I then do most go right.
  If tinkers may have leave to live,
    And bear the sow-skin budget, 20
  Then my account I well may give,
    And in the stocks avouch it.

My traffic is sheets; when the kite builds, look to lesser linen. My father named me Autolycus; who being, as I am, littered under Mercury, was likewise a snapper-up of unconsidered trifles. With die and drab I purchased this caparison, and my revenue is the silly cheat. Gallows and knock are too powerful on the highway: beating and hanging are terrors to me: for the life to come, I sleep out the thought of it. A prize! a prize! 31

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Enter Clown.

Clo. Let me see: every 'leven wether tods; every tod yields pound and odd shilling; fifteen hundred shorn, what comes the wool to?

Aut. [*Aside*] If the springe hold, the cock's mine.

Clo. I cannot do't without counters. Let me see; what am I to buy for our sheep-shearing feast? Three pound of sugar, five pound of currants; rice,—what will this sister of mine do with rice? But my father hath made her mistress of the feast, and she lays it on. She hath made me four and twenty nosegays for the shearers, three-man-song men all, and very good ones; but they are most of them means and bases; but one puritan amongst them, and he sings psalms to hornpipes. I must have saffron to colour the warden pies; mace; dates, none, that's out of my note; nutmegs, seven; a race or two of ginger, but that I may beg; four pound of prunes, and as many of raisins o' the sun. 49

Aut. O that ever I was born!

[*Grovelling on the ground.*

Clo. I' the name of me— 51

Aut. O, help me, help me! pluck but off these rags; and then, death, death!

Clo. Alack, poor soul! thou hast need of more rags to lay on thee, rather than have these off.

Aut. O sir, the loathsomeness of them offends me more than the stripes I have received, which are mighty ones and millions.

Clo. Alas, poor man! a million of beating may come to a great matter. 60

Aut. I am robbed, sir, and beaten; my money and apparel ta'en from me, and these detestable things put upon me.

Clo. What, by a horseman, or a footman?

Aut. A footman, sweet sir, a footman.

Clo. Indeed, he should be a footman by the garments he has left with thee: if this be a horseman's coat, it hath seen very hot service. Lend me thy hand, I'll help thee: come, lend me thy hand.
[*Helping him up.*

Aut. O, good sir, tenderly, O! 70

Clo. Alas, poor soul!

Aut. O, good sir, softly, good sir! I fear, sir, my shoulder blade is out.

Clo. How now! canst stand?

Aut. Softly, dear sir; [*Picks his pocket*] good sir, softly. You ha' done me a charitable office.

Clo. Dost lack any money? I have a little money for thee.

Aut. No, good sweet sir; no, I beseech you, sir; I have a kinsman not past three quarters of a mile hence, unto whom I was going; I shall there have money, or anything I want: offer me no money, I pray you; that kills my heart. 83

Clo. What manner of fellow was he that robbed you?

Aut. A fellow, sir, that I have known to go about with troll-my-dames: I knew him once a servant of the prince: I cannot tell, good sir, for which of his virtues it was, but he was certainly whipped out of the court.

Clo. His vices, you would say; there's no virtue

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whipped out of the court: they cherish it to make it stay there; and yet it will no more but abide. 91

Aut. Vices I would say, sir. I know this man well: he hath been since an ape-bearer; then a process-server, a bailiff; then he compassed a motion of the Prodigal Son, and married a tinker's wife within a mile where my land and living lies; and, having flown over many knavish professions, he settled only in rogue; some call him Autolycus.

Clo. Out upon him! prig, for my life, prig: he haunts wakes, fairs and bear-baitings. 100

Aut. Very true, sir; he, sir, he; that's the rogue that put me into this apparel.

Clo. Not a more cowardly rogue in all Bohemia: if you had but looked big and spit at him, he 'ld have run.

Aut. I must confess to you, sir, I am no fighter: I am false of heart that way; and that he knew, I warrant him.

Clo. How do you now?

Aut. Sweet sir, much better than I was; I can stand and walk: I will even take my leave of you, and pace softly towards my kinsman. 112

Clo. Shall I bring thee on the way?

Aut. No, good-faced sir; no, sweet sir.

Clo. Then fare thee well: I must go buy spices for our sheep-shearing.

Aut. Prosper you, sweet sir! [*Exit Clown.*] Your purse is not hot enough to purchase your spice. I 'll be with you at your sheep-shearing too: if I make not this cheat bring out another and the shearers prove

sheep, let me be unrolled and my name put in the book of virtue! 122

[*Sings*] Jog on, jog on, the foot-path way,
And merrily hent the stile-a:
A merry heart goes all the day
Your sad tires in a mile-a. [*Exit.*

SCENE IV. *The Shepherd's cottage.*

Enter FLORIZEL *and* PERDITA.

Flo. These your unusual weeds to each part of you
Do give a life: no shepherdess, but Flora
Peering in April's front. This your sheep-shearing
Is as a meeting of the petty gods,
And you the queen on 't.

Per. Sir, my gracious lord,
To chide at your extremes it not becomes me:
O, pardon, that I name them! Your high self,
The gracious mark o' the land, you have obscured
With a swain's wearing, and me, poor lowly maid,
Most goddess-like prank'd up: but that our feasts 10
In every mess have folly and the feeders
Digest it with a custom, I should blush
To see you so attired, sworn, I think,
To show myself a glass.

Flo. I bless the time
When my good falcon made her flight across
Thy father's ground.

Per. Now Jove afford you cause!
To me the difference forges dread; your greatness
Hath not been used to fear. Even now I tremble
To think your father, by some accident,
Should pass this way as you did: O, the Fates! 20
How would he look, to see his work so noble
Vilely bound up? What would he say? Or how

It is the romantic passage of the drama

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Should I, in these my borrow'd flaunts, behold
The sternness of his presence?

Flo. Apprehend
Nothing but jollity. The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them: Jupiter
Became a bull, and bellow'd; the green Neptune
A ram, and bleated; and the fire-robed god,
Golden Apollo, a poor humble swain, 30
As I seem now. Their transformations
Were never for a piece of beauty rarer,
Nor in a way so chaste, since my desires
Run not before mine honour, nor my lusts
Burn hotter than my faith.

Per. O, but, sir,
Your resolution cannot hold, when 'tis
Opposed, as it must be, by the power of the king:
One of these two must be necessities,
Which then will speak, that you must change this purpose,
Or I my life.

Flo. Thou dearest Perdita, 40
With these forc'd thoughts, I prithee, darken not
The mirth o' the feast. Or I'll be thine, my fair,
Or not my father's. For I cannot be
Mine own, nor any thing to any, if
I be not thine. To this I am most constant,
Though destiny say no. Be merry, gentle;
Strangle such thoughts as these with any thing
That you behold the while. Your guests are coming:
Lift up your countenance, as it were the day
Of celebration of that nuptial which 50
We two have sworn shall come.

Per. O lady Fortune,
Stand you auspicious!

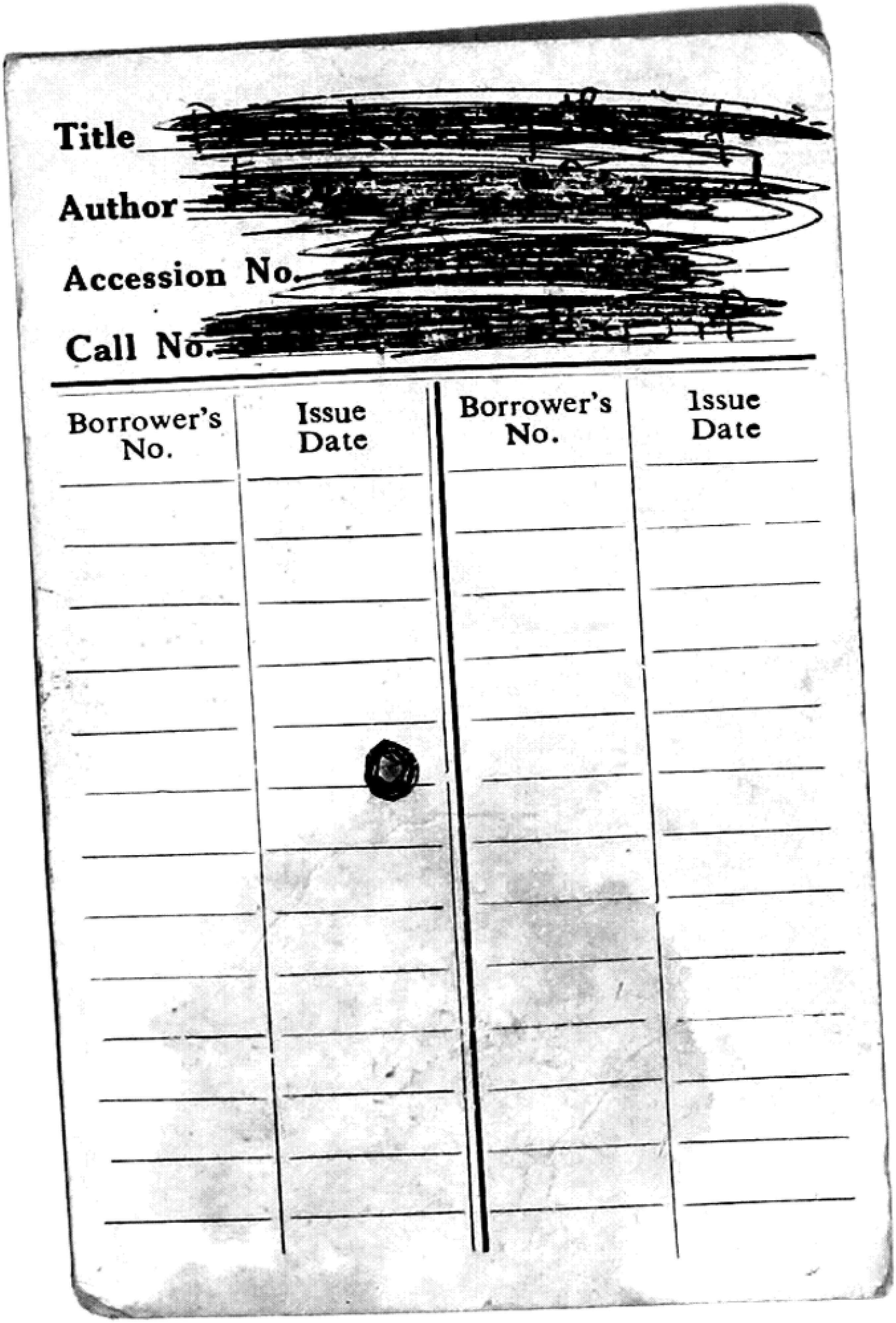
Flo. See, your guests approach :
Address yourself to entertain them sprightly,
And let 's be red with mirth.

Enter SHEPHERD, CLOWN, MOPSA, DORCAS *and others, with* POLIXENES *and* CAMILLO *disguised.*

Shep. Fie, daughter! when my old wife lived, upon
This day she was both pantler, butler, cook,
Both dame and servant ; welcomed all, served all ;
Would sing her song and dance her turn ; now here
At upper end o' the table, now i' the middle ;
On his shoulder, and his ; her face o' fire 60
With labour and the thing she took to quench it,
She would to each one sip. You are retired,
As if you were a feasted one and not
The hostess of the meeting : pray you, bid
These unknown friends to 's welcome ; for it is
A way to make us better friends, more known.
Come, quench your blushes and present yourself
That which you are, mistress o' the feast : come on,
And bid us welcome to your sheep-shearing,
As your good flock shall prosper.

Per. [*To Pol.*] Sir, welcome : 70
It is my father's will I should take on me
The hostess-ship o' the day. [*To Cam.*] You're welcome, sir.
Give me those flowers there, Dorcas. Reverend sirs,
For you there 's rosemary and rue ; these keep
Seeming and savour all the winter long :
Grace and remembrance be to you both,
And welcome to our shearing !

Pol. Shepherdess,—
A fair one are you—well you fit our ages
With flowers of winter.



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Per. Sir, the year growing ancient,
Not yet on summer's death, nor on the birth 80
Of trembling winter, the fairest flowers o' the season
Are our carnations and streak'd gillyvors,
Which some call nature's bastards : of that kind
Our rustic garden 's barren ; and I care not
To get slips of them.

Pol. Wherefore, gentle maiden,
Do you neglect them ?

Per. For I have heard it said
There is an art which in their piedness shares
With great creating nature.

Pol. Say there be ;
Yet nature is made better by no mean
But nature makes that mean : so, over that art 90
Which you say adds to nature, is an art
That nature makes. You see, sweet maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race : this is an art
Which does mend nature, change it rather, but
The art itself is nature.

Per. So it is.

Pol. Then make your garden rich in gill vors,
And do not call them bastards.

Per. I'll not put
The dibble in earth to set one slip of them ; 100
No more than, were I painted, I would wish
This youth should say 'twere well and only therefore
Desire to breed by me. Here's flowers for you ;
Hot lavender, mints, savory, marjoram ;
The marigold, that goes to bed wi' the sun
And with him rises weeping : these are flowers

Of middle summer, and I think they are given
To men of middle age. You 're very welcome.

Cam. I should leave grazing, were I of your flock,
And only live by gazing.

Per. Out, alas! 110
You 'ld be so lean, that blasts of January
Would blow you through and through. Now, my fair'st friend,
I would I had some flowers o' the spring that might
Become your time of day; and yours, and yours,
That wear upon your virgin branches yet
Your maidenheads growing: O Proserpina,
For the flowers now, that frighted thou let'st fall
From Dis's waggon! daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets dim, 120
But sweeter than the lids of Juno's eyes
Or Cytherea's breath; pale primroses,
That die unmarried, ere they can behold
Bright Phœbus in his strength—a malady
Most incident to maids; bold oxlips and
The crown imperial; lilies of all kinds,
The flower-de-luce being one! O, these I lack,
To make you garlands of; and my sweet friend,
To strew him o'er and o'er!

Flo. What, like a corse?

Per. No, like a bank for love to lie and play on; 130
Not like a corse; or if, not to be buried,
But quick and in mine arms. Come, take your flowers:
Methinks I play as I have seen them do
In Whitsun pastorals: sure this robe of mine
Does change my disposition.

Flo. What you do
Still betters what is done. When you speak, sweet,

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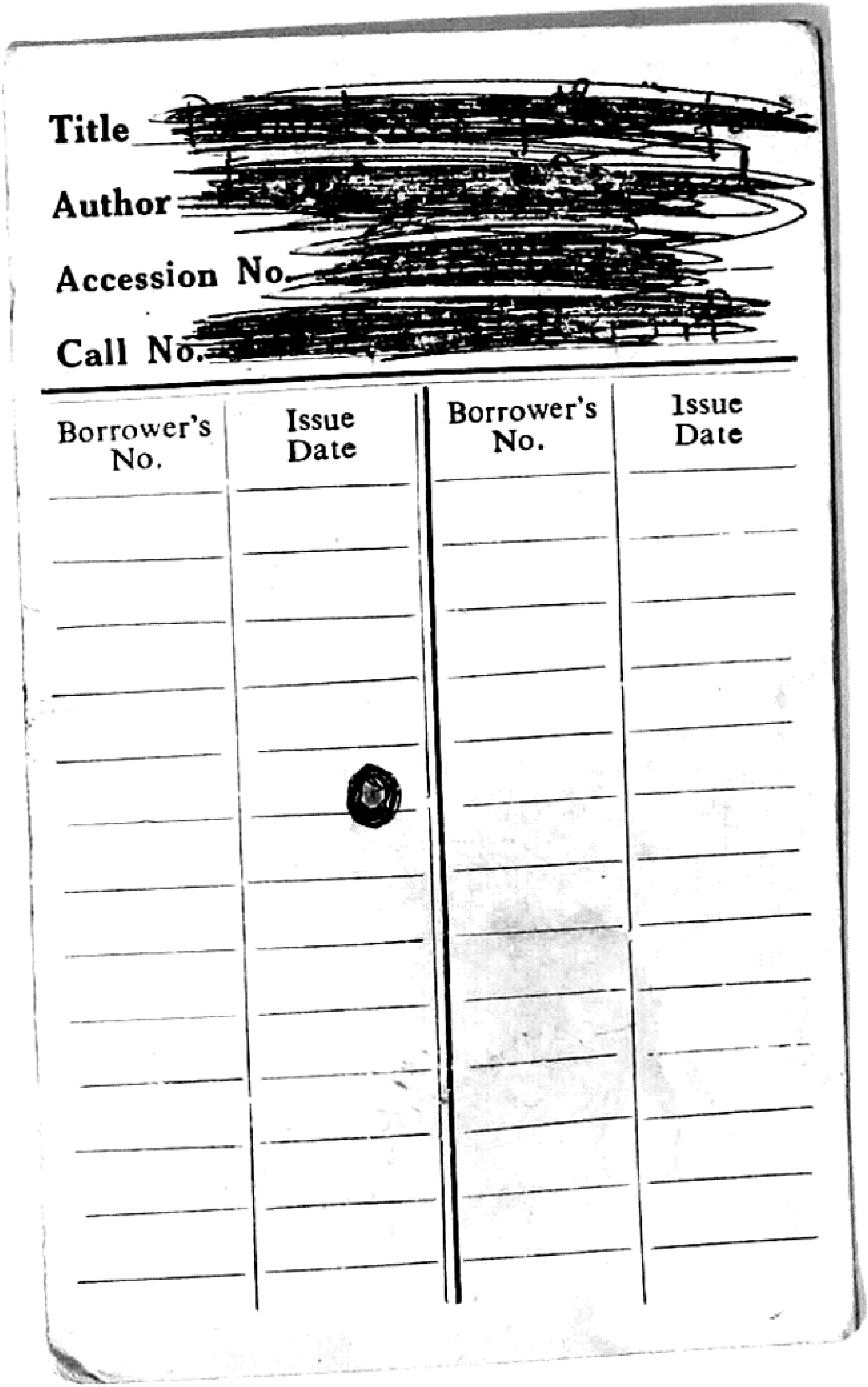

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I 'ld have you do it ever: when you sing,
I 'ld have you buy and sell so, so give alms,
Pray so; and, for the ordering your affairs,
To sing them too: when you do dance, I wish you 140
A wave o' the sea, that you might ever do
Nothing but that; move still, still so,
And own no other function: each your doing,
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens.

Per. O Doricles,
Your praises are too large: but that your youth,
And the true blood which peeps fairly through't,
Do plainly give you out an unstain'd shepherd,
With wisdom I might fear, my Doricles, 150
You woo'd me the false way.

Flo. I think you have
As little skill to fear as I have purpose
To put you to 't. But come; our dance, I pray:
Your hand, my Perdita: so turtles pair,
That never mean to part.

Per. I'll swear for 'em.

Pol. This is the prettiest low-born lass that ever
Ran on the green-sward: nothing she does or seems
But smacks of something greater than herself;
Too noble for this place.

Cam. He tells her something
That makes her blood look out; good sooth, she is 160
The queen of curds and cream:

Clo. Come on, strike up!

Dor. Mopsa must be your mistress: marry,
garlic,

To mend her kissing with !

Mop. Now, in good time !

Clo. Not a word, a word ; we stand upon our manners,
Come, strike up !

[*Music. Here a dance of Shepherds and Shepherdesses.*

Pol. Pray, good shepherd, what fair swain is this
Which dances with your daughter ?

Shep. They call him Doricles ; and boasts himself
To have a worthy feeding : but I have it
Upon his own report and I believe it ; 170
He looks like sooth. He says he loves my daughter :
I think so too ; for never gazed the moon
Upon the water as he'll stand and read
As 'twere my daughter's eyes ; and, to be plain,
I think there is not half a kiss to choose
Who loves another best.

Pol. She dances featly.

Shep. So she does any thing ; though I report it,
That should be silent : if young Doricles
Do light upon her, she shall bring him that
Which he not dreams of. 180

Enter Servant.

Serv. O master, if you did but hear the pedlar at the door ; you would never dance again after a tabor and pipe ; no, the bagpipe could not move you : he sings several tunes faster than you'll tell money ; he utters them as he had eaten ballads and all men's ears grew to his tunes.

Clo. He could never come better ; he shall come in. I love a ballad but even too well, if it be doleful

Shepherd's name bestowed on Flogel

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matter merrily set down, or a very pleasant thing indeed and sung lamentably. 190

Serv. He hath songs for man or woman, of all sizes ; no milliner can so fit his customers with gloves : he has the prettiest love-songs for maids ; so without bawdry, which is strange ; with such delicate burthens of dildos and fadings, 'jump her and thump her ;' and where some stretch-mouthed rascal would, as it were, mean mischief and break a foul gap into the matter ; he makes the maid to answer 'Whoop, do me no harm, good man ;' puts him off, slights him, with 'Whoop, do me no harm, good man.' 200

Pol. This is a brave fellow.

Clo. Believe me, thou talkest of an admirable conceited fellow. Has he any unbraided wares ?

Serv. He hath ribbons of all the colours i' the rainbow ; points more than all the lawyers in Bohemia can learnedly handle, though they come to him by the gross ; inkles, caddisses, cambrics, lawns : why, he sings 'em over as they were gods or godesses ; you would think a smock were a she-angel, he so chants to the sleeve-hand and the work about the square on't. 210

Clo. Prithee bring him in ; and let him approach singing.

Per. Forewarn him that he use no scurrilous words in's tunes. [*Exit Servant.*

Clo. You have of these pedlars, that have more in them than you'ld think, sister.

Per. Ay, good brother, or go about to think.

Enter AUTOLYCUS, *singing.*

Lawn as white as driven snow ; 220

Cypress black as e'er was crow;
Gloves as sweet as damask roses;
Masks for faces and for noses;
Bugle bracelet, necklace amber,
Perfume for a lady's chamber;
Golden quoifs and stomachers,
For my lads to give their dears:
Pins and poking sticks of steel,
What maids lack from head to heel:
Come buy of me, come; come buy, come buy;
Buy, lads, or else your lasses cry: 230
Come buy.

Clo. If I were not in love with Mopsa, thou shouldst take no money of me; but being enthralled as I am, it will also be the bondage of certain ribbons and gloves.

Mop. I was promised them against the feast; but they come not too late now.

Dor. He hath promised you more than that, or there be liars.

Mop. He hath paid you all he promised you: may be, he has paid you more, which will shame you to give him again. 242

Clo. Is there no manners left among maids? will they wear their plackets where they should bear their faces? Is there not milking-time, when you are going to bed, or kiln-hole, to whistle off these secrets, but you must be tittle-tattling before all our guests? 'tis well they are whispering: clamour your tongues, and not a word more.

Mop. I have done. Come, you promised me a tawdry-lace and a pair of sweet gloves. 251

Clo. Have I not told thee how I was cozened by the way and lost all my money?

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Aut. And indeed, sir, there are cozeners abroad; therefore it behoves men to be wary.

Clo. Fear not thou, man, thou shalt lose nothing here.

Aut. I hope so, sir; for I have about me many parcels of charge.

Clo. What hast here? ballads?

Mop. Pray now, buy some: I love a ballad in print, a life, for then we are sure they are true. 260

Aut. Here's one to a very doleful tune, how a usurer's wife was brought to bed of twenty money-bags at a burthen and how she longed to eat adders' heads and toads carbonadoed.

Mop. Is it true, think you?

Aut. Very true, and but a month old.

Dor. Bless me from marrying a usurer!

Aut. Here's the midwife's name to 't, one Mistress Tale-porter, and five or six honest wives that were present. Why should I carry lies abroad? 270

Mop. Pray you now, buy it.

Clo. Come on, lay it by: and let's first see more ballads; we 'll buy the other things anon.

Aut. Here's another ballad of a fish, that appeared upon the coast on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids: it was thought she was a woman and was turned into a cold fish for she would not exchange flesh with one that loved her: the ballad is very pitiful and as true. 281

Dor. Is it true too, think you?

Aut. Five justices' hands at it, and witnesses more than my pack will hold.

Clo. Lay it by too : another.

Aut. This is a merry ballad, but a very pretty one.

Mop. Let's have some merry ones.

Aut. Why this is a passing merry one and goes to the tune of 'Two maids wooing a man:' there's scarce a maid westward but she sings it : 'tis in request, I can tell you. 290

Mop. We can both sing it : if thou 'lt bear a part, thou shalt hear ; 'tis in three parts.

Dor. We had the tune on 't a month ago.

Aut. I can bear my part ; you must know 'tis my occupation ; have at it with you.

SONG.

A. Get you hence, for I must go
Where it fits not you to know.

D. Whither? *M.* O, whither? *D.* Whither?
M. It becomes thy oath full well, 300
Thou to me thy secrets tell.

D. Me too, let me go thither.

M. Or thou goest to the grange or mill.

D. If to either, thou dost ill.

A. Neither. *D.* What, neither? *A.* Neither.

D. Thou hast sworn my love to be ;

M. Thou hast sworn it more to me :
Then whither goest ? say, whither ?

Clo. We'll have this song out anon by ourselves : my father and the gentlemen are in sad talk, and we'll not trouble them. Come, bring away thy pack after me. Wenches, I'll buy for you both. Pedlar, let's have the first choice. Follow me, girls. 313

[*Exit with Dorcas and Mopsa.*

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Aut. And you shall pay well for 'em.
[*Follows singing.*

Will you buy any tape,
Or lace for your cape,
My dainty duck, my dear-a?
Any silk, any thread,
Any toys for your head,
Of the new'st and finest, finest wear-a? 320
Come to the pedlar;
Money's a meddler,
That doth utter all men's ware-a. *Exit.*

Re-enter Servant.

Serv. Master, there is three carters, three shepherds, three neat-herds, three swine-herds, that have made themselves all men of hair, they call themselves Saltiers, and they have a dance which the wenches say is a gallimaufry of gambols, because they are not in't; but they themselves are o' the mind, if it be not too rough for some that know little but bowling, it will please plentifully. 330

Shep. Away! we'll none on't: here has been too much homely foolery already. I know, sir, we weary you.

Pol. You weary those that refresh us: pray, let's see these four threes of herdsmen.

Serv. One three of them, by their own report, sir, hath danced before the king; and not the worst of the three but jumps twelve foot and a half by the squier.

Shep. Leave your prating: since these good men are pleased, let them come in; but quickly now. 340

Serv. Why, they stay at door, sir. [*Exit.*

Here a dance of twelve Satyrs.

Pol. O, father, you 'll know more of that hereafter.
[*To Cam.*] Is it not too far gone? 'Tis time to part them.
He's simple and tells much. [*To Flo.*] How now, fair shepherd!
Your heart is full of something that does take
Your mind from feasting. Sooth, when I was young
And handed love as you do, I was wont
To load my she with knacks: I would have ransack'd
The pedlar's silken treasury and have pour'd it
To her acceptance; you have let him go 350
And nothing marted with him. If your lass
Interpretation should abuse and call this
Your lack of love or bounty, you were straited
For a reply, at least if you make a care
Of happy holding her.

Flo. Old sir, I know
She prizes not such trifles as these are:
The gifts she looks from me are pack'd and lock'd
Up in my heart; which I have given already,
But not deliver'd. O, hear me breathe my life
Before this ancient sir, who, it should seem, 360
Hath sometime loved! I take thy hand, this hand,
As soft as dove's down and as white as it,
Or Ethiopian's tooth, or the fann'd snow that's bolted
By the northern blasts twice o'er.

Pol. What follows this?
How prettily the young swain seems to wash
The hand was fair before! I have put you out:
But to your protestation; let me hear
What you profess.

Flo. Do, and be witness to 't.

Pol. And this my neighbour too?

Flo. And he, and more

ourceds
dramatic wors. He professes his love to his disguised fatte

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Than he, and men, the earth, the heavens, and all: 370
That, were I crown'd the most imperial monarch,
Thereof most worthy, were I the fairest youth
That ever made eye swerve, had force and knowledge
More than was ever man's, I would not prize them
Without her love; for her employ them all;
Commend them and condemn them to her service
Or to their own perdition.

Pol. Fairly offer'd.

Cam. This shows a sound affection.

Shep. But, my daughter,
Say you the like to him?

Per. I cannot speak
So well, nothing so well; no, nor mean better: 380
By the pattern of mine own thoughts I cut out
The purity of his.

Shep. Take hands, a bargain!
And, friends unknown, you shall bear witness to 't:
I give my daughter to him, and will make
Her portion equal his.

Flo. O, that must be
I' the virtue of your daughter: one being dead,
I shall have more than you can dream of yet;
Enough then for your wonder. But, come on,
Contract us 'fore these witnesses.

Shep. Come, your hand;
And, daughter, yours.

Pol. Soft, swain, awhile, beseech you; 390
Have you a father?

Flo. I have: but what of him?

Pol. Knows he of this?

Flo. He neither does nor shall.

Pol. Methinks a father
Is at the nuptial of his son a guest
That best becomes the table. Pray you once more,
Is not your father grown incapable
Of reasonable affairs ? is he not stupid
With age and altering rheums ? can he speak ? hear ?
Know man from man ? dispute his own estate ?
Lies he not bed-rid ? and again does nothing 400
But what he did being childish ?

Flo. No, good sir ;
He has his health and ampler strength indeed
Than most have of his age.

Pol. By my white beard,
You offer him, if this be so, a wrong
Something unfilial : reason my son
Should choose himself a wife, but as good reason
The father, all whose joy is nothing else
But fair posterity, should hold some counsel
In such a business.

Flo. I yield all this ;
But for some other reasons, my grave sir, 410
Which 'tis not fit you know, I not acquaint
My father of this business.

Pol. Let him know't.

Flo. He shall not.

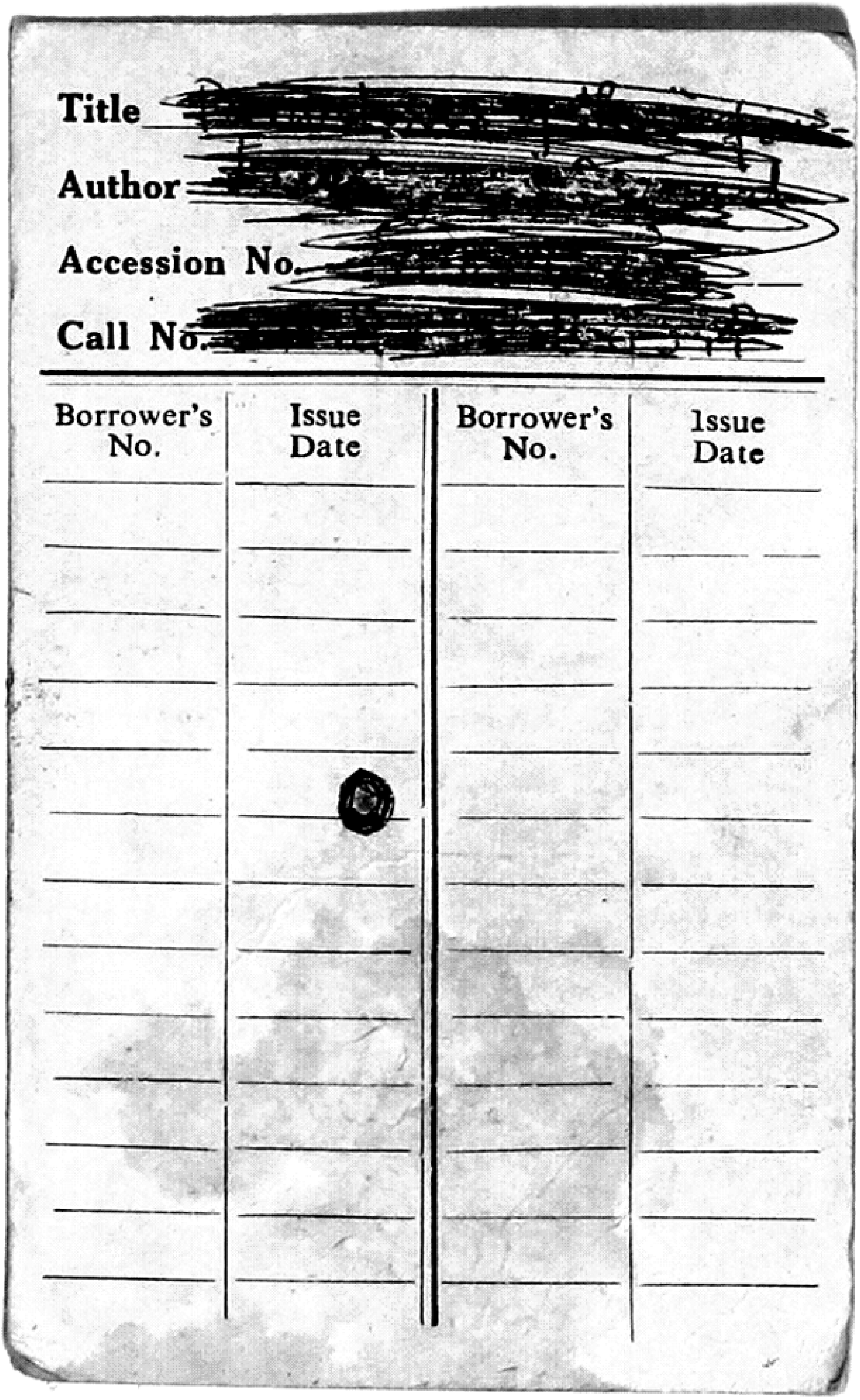
Pol. Prithee, let him.

Flo. No, he must not.

Shep. Let him, my son : he shall not need to grieve
At knowing of thy choice.

Flo. Come, come, he must not.
Mark our contract.

Pol. Mark your divorce, young sir,
[*Discovering himself.*



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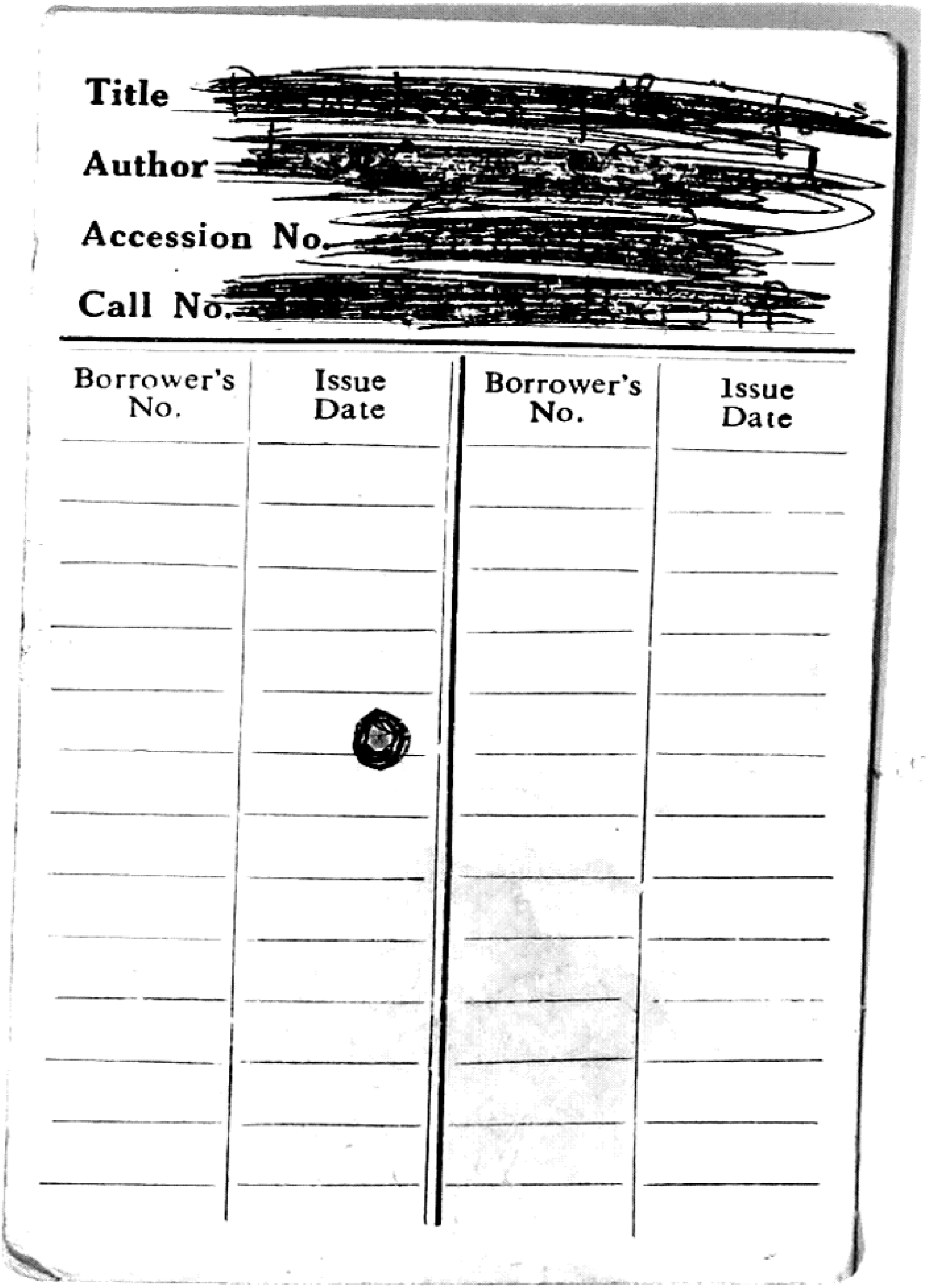

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Whom son I dare not call ; thou art too base
To be acknowledged : thou a sceptre's heir,
That thus affects a sheep-hook ! Thou old traitor,
I am sorry that by hanging thee I can 420
But shorten thy life one week. And thou, fresh piece
Of excellent witchcraft, who of force must know
The royal fool thou copest with,—

Shep. O, my heart !

Pol. I' ll have thy beauty scratch'd with briers, and made
More homely than thy state. For thee, fond boy,
If I may ever know thou dost but sigh
That thou no more shalt see this knack, as never
I mean thou shalt, we 'll bar thee from succession ;
Not hold thee of our blood, no, not our kin,
Far than Deucalion off : mark thou my words : 430
Follow us to the court. Thou churl, for this time,
Though full of our displeasure, yet we free thee
From the dead blow of it. And you, enchantment,—
Worthy enough a herdsman ; yea, him too,
That makes himself, but for our honour therein,
Unworthy thee,—if ever henceforth thou
These rural latches to his entrance open,
Or hoop his body more with thy embraces,
I will devise a death as cruel for thee
As thou art tender to 't. [*Exit.*

Per. Even here undone ! 440
I was not much afeard ; for once or twice
I was about to speak and tell him plainly,
The selfsame sun that shines upon his court
Hides not his visage from our cottage but
Looks on alike. Will 't please you, sir, be gone ?
I told you what would come of this : beseech you,
Of your own state take care : this dream of mine,—
Being now awake, I 'll queen it no inch farther,

But milk my ewes and weep.

Cam. Why, how now, father!
Speak ere thou diest.

Shep. I cannot speak, nor think, 450
Nor dare to know that which I know. O sir!
You have undone a man of fourscore three,
That thought to fill his grave in quiet; yea,
To die upon the bed my father died,
To lie close by his honest bones: but now
Some hangman must put on my shroud and lay me
Where no priest shovels in dust. O cursed wretch,
That knew'st this was the prince, and wouldst adventure
To mingle faith with him! Undone! undone!
If I might die within this hour, I have lived 460
To die when I desire. [*Exit.*

Flo. Why look you so upon me?
I am but sorry, not afeard; delay'd,
But nothing alter'd: what I was, I am;
More straining on for plucking back, not following
My leash unwillingly.

Cam. Gracious my lord,
You know your father's temper: at this time
He will allow no speech, which I do guess
You do not purpose to him; and as hardly
Will he endure your sight as yet, I fear:
Then, till the fury of his highness settle, 470
Come not before him.

Flo. I not purpose it.
I think, Camillo?

Cam. Even he, my lord.

Per. How often have I told you 'twould be thus!
How often said, my dignity would last
But till 'twere known!

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Oh God, May please
fuck the librarian
as soon as possible.
He is a first class
"chuba".

Gh. Jaigar

Flo. It cannot fail but by
The violation of my faith; and then
Let nature crush the sides o' the earth together
And mar the seeds within! Lift up thy looks:
From my succession wipe me, father; I
Am heir to my affection.
Cam. Be advised. 480

Flo. I am, and by my fancy: if my reason
Will thereto be obedient, I have reason;
If not, my senses, better pleased with madness,
Do bid it welcome.

Cam. This is desperate, sir.

Flo. So call it: but it does fulfil my vow;
I needs must think it honesty. Camillo,
Not for Bohemia, nor the pomp that may
Be thereat glean'd; for all the sun sees or
The close earth wombs; or the profound seas hide
In unknown fathoms, will I break my oath 490
To this my fair beloved: therefore, I pray you,
As you have ever been my father's honour'd friend,
When he shall miss me,—as, in faith, I mean not
To see him any more,—cast your good counsels
Upon his passion: let myself and fortune
Tug for the time to come. This you may know
And so deliver, I am put to sea
With her whom here I cannot hold on shore;
And most opportune to our need I have
A vessel rides fast by, but not prepared 500
For this design. What course I mean to hold
Shall nothing benefit your knowledge, nor
Concern me the reporting.

Cam. O my lord!
I would your spirit were easier for advice,
Or stronger for your need.

Flo. Hark, Perdita. [*Drawing her aside.*
I 'll hear you by and by.

Cam. He 's irremoveable,
Resolved for flight. Now were I happy, if
His going I could frame to serve my turn,
Save him from danger, do him love and honour,
Purchase the sight again of dear Sicilia 510
And that unhappy king, my master, whom
I so much thirst to see.

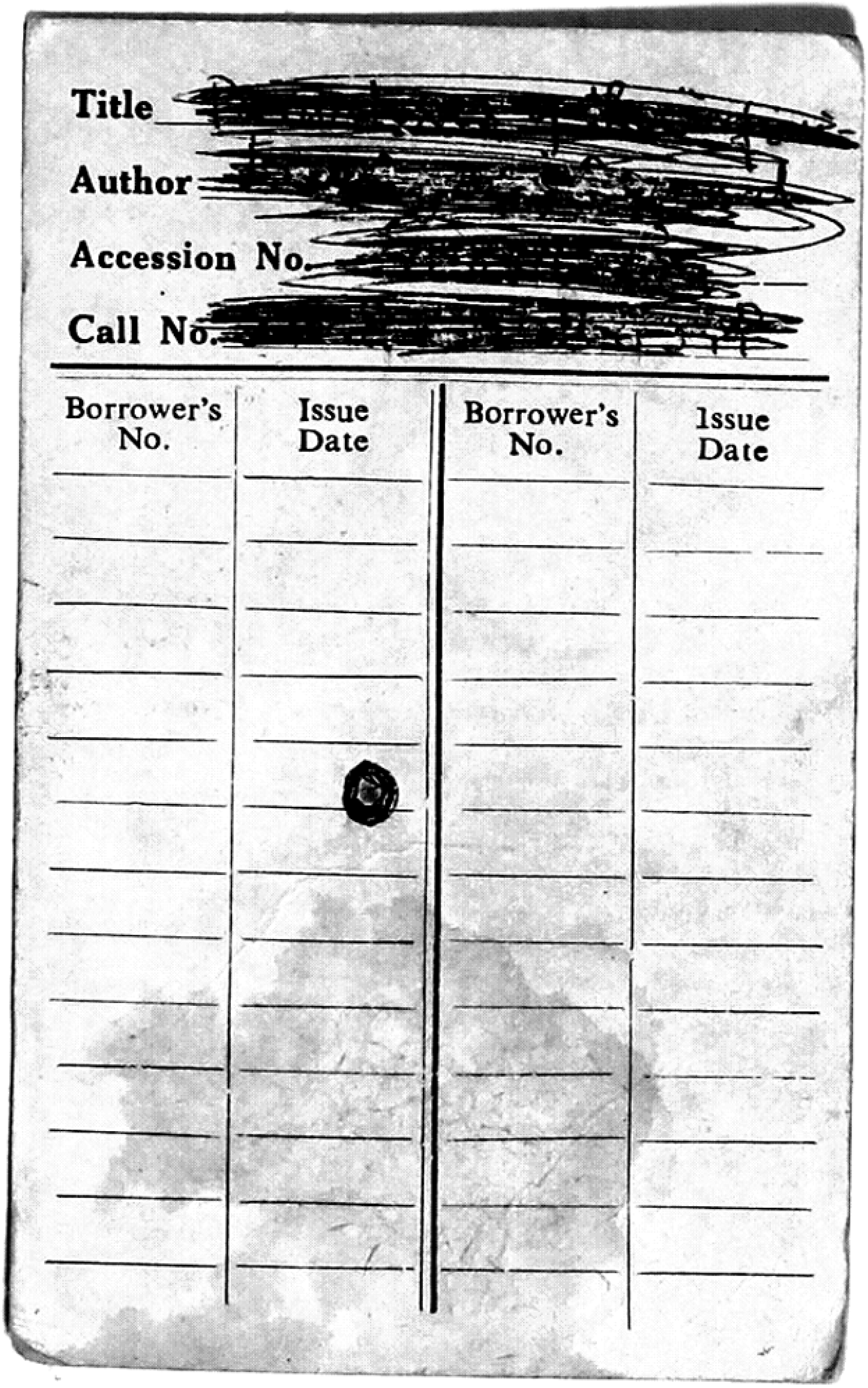
Flo. Now, good Camillo ;
I am so fraught with curious business that
I leave out ceremony.

Cam. Sir, I think
You have heard of my poor services, i' the love
That I have borne your father ?

Flo. Very nobly
Have you deserved : it is my father's music
To speak your deeds, not little of his care
To have them recompensed as thought on.

Cam. Well, my lord,
If you may please to think I love the king 520
And through him what is nearest to him, which is
Your gracious self, embrace but my direction :
If your more ponderous and settled project
May suffer alteration. On mine honour,
I 'll point you where you shall have such receiving
As shall become your highness ; where you may
Enjoy your mistress; from the whom, I see,
There's no disjunction to be made, but by—
As heavens forfend !—your ruin ; marry her,
And—with my best endeavours in your absence, 530
Your discontenting father strive to qualify
And bring him up to liking.

Flo. How, Camillo,



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May this, almost a miracle, be done?
That I may call thee something more than man
And after that trust to thee.

Cam. Have you thought on
A place whereto you 'll go?

Flo. Not any yet:
But as the unthought-on accident is guilty
To what we wildly do, so we profess
Ourselves to be the slaves of chance, and flies
Of every wind that blows.

Cam. Then list to me: 540
This follows, if you will not change your purpose,
But undergo this flight; make for Sicilia,
And there present yourself and your fair princess,
For so I see she must be, 'fore Leontes:
She shall be habited as it becomes
The partner of your bed. Methinks I see
Leontes opening his free arms and weeping
His welcomes forth; asks thee, the son, forgiveness,
As 'twere i' the father's person; kisses the hands
Of your fresh princess; o'er and o'er divides him 550
'Twixt his unkindness and his kindness; the one
He chides to hell and bids the other grow
Faster than thought or time.

Flo. Worthy Camillo,
What colour for my visitation shall I
Hold up before him?

Cam. Sent by the king your father
To greet him and to give him comforts. Sir,
The manner of your bearing towards him, with
What you as from your father shall deliver,
Things known betwixt us three, I 'll write you down:
The which shall point you forth at every sitting 560
What you must say; that he shall not perceive

But that you have your father's bosom there
And speak his very heart.

Flo. I am bound to you:
There is some sap in this.

Cam. A course more promising
Than a wild dedication of yourselves
To unpath'd waters, undream'd shores, most certain
To miseries enough; no hope to help you,
But as you shake off one to take another;
Nothing so certain as your anchors, who
Do their best office, if they can but stay you 570
Where you 'll be loath to be: besides you know
Prosperity 's the very bond of love,
Whose fresh complexion and whose heart together
Affliction alters.

Per. One of these is true:
I think affliction may subdue the cheek,
But not take in the mind.

Cam. Yea, say you so?
There shall not at your father's house these seven years
Be born another such.

Flo. My good Camillo,
She is as forward of her breeding as
She is i' the rear o' her birth.

Cam. I cannot say 'tis pity 580
She lacks instructions, for she seems a mistress
To most that teach.

Per. Your pardon, sir; for this
I 'll blush you thanks.

Flo. My prettiest Perdita!
But O, the thorns we stand upon! Camillo,
Preserver of my father, now of me,

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The medicine of our house, how shall we do ?
We are not furnish'd like Bohemia's son,
Nor shall appear in Sicilia.

Cam. My lord,
Fear none of this : I think you know my fortunes
Do all lie there : it shall be so my care 590
To have you royally appointed as if
The scene you play were mine. For instance, sir,
That you may know you shall not want, one word.
[*They talk aside.*

Re-enter AUTOLYCUS.

Aut. Ha, ha ! what a fool Honesty is ! and Trust, his sworn brother, a very simple gentleman ! I have sold all my trumpery ; not a counterfeit stone, not a ribbon, glass, pomander, brooch, table-book, ballad, knife, tape, glove, shoe tie, bracelet, horn-ring, to keep my pack from fasting : they throng who should buy first, as if my trinkets had been hallowed and brought a benediction to the buyer : by which means I saw whose purse was best in picture ; and what I saw, to my good use I remembered. My clown, who wants but something to be a reasonable man, grew so in love with the wenches' song, that he would not stir his pettitoes till he had both tune and words ; which so drew the rest of the herd to me that all their other senses stuck in ears : I could have filed keys off that hung in chains : no hearing, no feeling, but my sir's song, and admiring the nothing of it. So that in this time of lethargy I picked and cut most of their festival purses ; and had not the old man come in with a whoo-bub against his daughter and the king's son and scared my choughs from the chaff, I had not left a purse alive in the whole army.

[*Camillo, Florizel, and Perdita come forward.*

Cam. Nay, but my letters, by this means being there
So soon as you arrive, shall clear that doubt.

Flo. And those that you'll procure from King Leontes—620

Cam. Shall satisfy your father.

Per. Happy be you!
All that you speak shows fair.

Cam. Who have we here? [*Seeing Autolycus.*
We'll make an instrument of this; omit
Nothing may give us aid.

Aut. If they have overheard me now, why, hanging.

Cam. How now, good fellow! why shakest thou so? Fear not, man; here's no harm intended to thee.

Aut. I am a poor fellow, sir.

Cam. Why, be so still; here's nobody will steal that from thee: yet for the outside of thy poverty we must make an exchange; therefore discase thee instantly,—thou must think there's a necessity in't,—and change garments with this gentleman: though the pennyworth on his side be the worst, yet hold thee, there's some boot.

I am a poor fellow, sir. [*Aside*] I know ye well enough.

Cam. Nay, prithee, dispatch: the gentleman is half flayed already.

Aut. Are you in earnest, sir? [*Aside*] I smell the trick on't.

Flo. Dispatch, I prithee. 640

Aut. Indeed, I have had earnest; but I cannot with conscience take it.

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Aut. I understand the business, I hear it: to have an open ear, a quick eye, and a nimble hand, is necessary for a cut-purse; a good nose is requisite also, to smell out work for the other senses. I see this is the time that the unjust man doth thrive. What an exchange had this been without boot! What a boot is here with this exchange! Sure the gods do this year connive at us, and we may do any thing extempore. The prince himself is about a piece of iniquity, stealing away from his father with his clog at his heels: if I thought it were not a piece of honesty to acquaint the king withal, I would not do't: I hold it the more knavery to conceal it; and therein am I constant to my profession. 680

Re-enter Clown *and* Shepherd.

Aside, aside here is more matter for a hot brain: every lane's end, every shop, church, session, hanging, yields a careful man work.

Clo. See, see; what a man you are now! There is no other way but to tell the king she's a changeling and none of your flesh and blood. substituted child

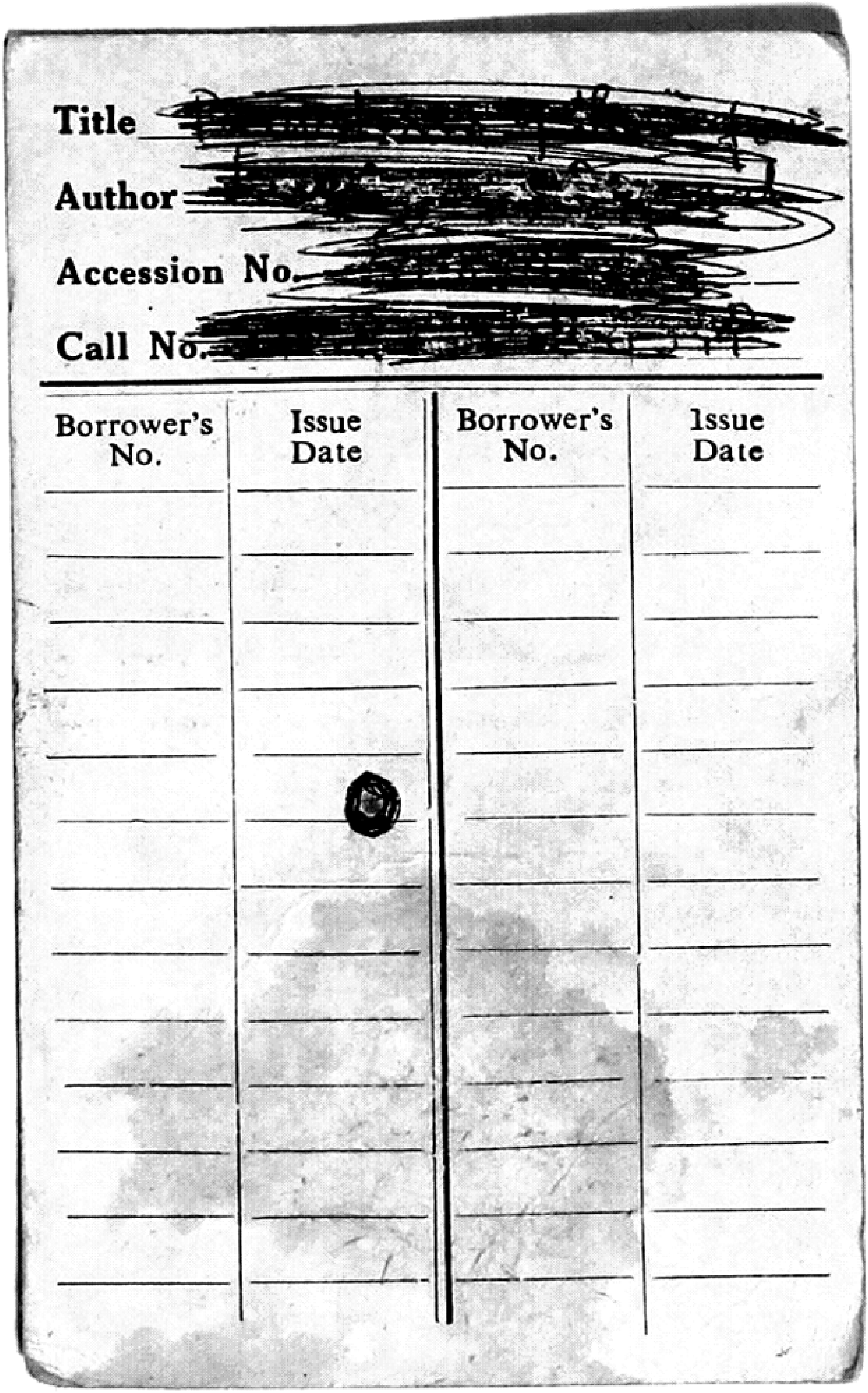
Shep. Nay, but hear me.

Clo. Nay, but hear me.

Shep. Go to, then. 689

Clo. She being none of your flesh and blood, your flesh and blood has not offended the king; and so your flesh and blood is not to be punished by him. Show those things you found about her, those secret things, all but what she has with her: this being done, let the law go whistle: I warrant you.

Shep. I will tell the king all, every word, yea, and his son's pranks too; who, I may say, is no honest man, neither to his father nor to me, to go about to make me the king's brother-in-law. 969



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Clo. Indeed, brother-in-law was the farthest off you could have been to him and then your blood had been the dearer by I know how much an ounce.

Aut. [*Aside*] Very wisely, puppies !

Shep. Well, let us to the king : there is that in this fardel will make him scratch his beard.

Aut. [*Aside*] I know not what impediment this complaint may be to the flight of my master.

Clo. Pray heartily he be at' palace.

Aut. [*Aside*] Though I am not naturally honest, I am so sometimes by chance : let me pocket up my pedlar's excrement. [*Takes off his false beard.*] How now, rustics ! whither are you bound ? 712

Shep. To the palace, an it like your worship.

Aut. Your affairs there, what, with whom, the condition of that fardel, the place of your dwelling, your names, your ages, of what having, breeding, and any thing that is fitting to be known, discover.

Clo. We are but plain fellows, sir.

Aut. A lie ; you are rough and hairy. Let me have no lying : it becomes none but tradesmen, and they often give us soldiers the lie : but we pay them for it with stamped coin, not stabbing steel ; therefore they do not give us the lie.

Clo. Your worship had like to have given us one, if you had not taken yourself with the manner. 725

Shep. Are you a courtier, an 't like you, sir ?

Aut. Whether it like me or no, I am a courtier. Seest thou not the air of the court in these enfoldings ? hath not my gait in it the measure of the court ? receives not thy nose court-odour from me ? reflect I not on thy baseness court-contempt ?

Thinkest thou, for that I insinuate, or toaze from thee thy business, I am therefore no courtier? I am courtier cap-a-pie; and one that will either push on or pluck back thy business there: whereupon I command thee to open thy affair.

Shep. My business, sir, is to the king.

Aut. What advocate hast thou to him?

Shep. I know not, an't like you.

Clo. Advocate's the court-word for a present: say you have none. 741

Shep. None, sir; I have no pheasant, cock nor hen.

Aut. How blessed are we that are not simple men! Yet nature might have made me as these are. Therefore I will not disdain.

Clo. This cannot be but a great courtier.

Shep. His garments are rich, but he wears them not handsomely.

Clo. He seems to be the more noble in being fantastical: a great man, I'll warrant; I know by the picking on's teeth. 750

Aut. The fardel there? what's i' the fardel? Wherefore that box?

Shep. Sir, there lies such secrets in this fardel and box, which none must know but the king; and which he shall know within this hour, if I may come to the speech of him.

Aut. Age, thou hast lost thy labour.

Shep. Why, sir?

Aut. The king is not at the palace; he is gone aboard a new ship to purge melancholy and air himself: for, if thou beest capable of things serious, thou must know the king is full of grief.

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Shep. So 'tis said, sir; about his son, that should have married a shepherd's daughter. 765

Aut. If that shepherd be not in hand-fast, let him fly: the curses he shall have, the tortures he shall feel, will break the back of man, the heart of monster.

Clo. Think you so, sir?

Aut. Not he alone shall suffer what wit can make heavy and vengeance bitter; but those that are germane to him, though removed fifty times, shall all come under the hangman: which though it be great pity, yet it is necessary. An old sheep-whistling rogue, a ram-tender, to offer to have his daughter come into grace! Some say he shall be stoned; but that death is too soft for him, say I: draw our throne into a sheep-cote! all deaths are too few, the sharpest too easy.

Clo. Has the old man e'er a son, sir, do you hear, an't like you, sir? 780

Aut. He has a son, who shall be flayed alive; then 'nointed over with honey, set on the head of a wasp's nest; then stand till he be three quarters and a dram dead; then recovered again with aqua-vitæ or some other hot infusion; then, raw as he is, and in the hottest day prognostication proclaims, shall he be set against a brick-wall, the sun looking with a southward eye upon him, where he is to behold him with flies blown to death. But what talk we of these traitorly rascals, whose miseries are to be smiled at, their offences being so capital? Tell me, for you seem to be honest plain men, what you have to the king: being something gently considered, I'll bring you where he is aboard, tender your persons to his presence, whisper him in your behalfs; and if it be in man besides the king to effect your suits, here is man shall do it.

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Aut. If I had a mind to be honest, I see Fortune would not suffer me: she drops booties in my mouth. I am courted now with a double occasion, gold and a means to do the prince my master good; which who knows how that may turn back to my advancement? I will bring these two moles, these blind ones, aboard him: if he think it fit to shore them again and that the complaint they have to the king concerns him nothing, let him call me rogue for being so far officious; for I am proof against that title and what shame else belongs to't. To him will I present them: there may be matter in it. [*Exit.*

8-5-41

ACT V.

SCENE I. *A room in* LEONTES' *Palace.*

Enter LEONTES, CLEOMENES, DION, PAULINA, *and Servants.*

Cleo. Sir, you have done enough, and have performed
A saint like sorrow: no fault could you make,
Which you have not redeem'd; indeed, paid down
More penitence than done trespass: at the last,
Do as the heavens have done, forget your evil;
With them forgive yourself.

Leon. Whilst I remember
Her and her virtues, I cannot forget
My blemishes in them, and so still think of
The wrong I did myself; which was so much,
That heirless it hath made my kingdom and 10
Destroy'd the sweet'st companion that e'er man
Bred his hopes out of.

Paul. True, too true, my lord:
If, one by one, you wedded all the world,
Or from the all that are took something good,

To make a perfect woman, she you kill'd
Would be unparallel'd.

Leon. I think so. Kill'd!
She I kill'd! I did so: but thou strikest me
Sorely, to say I did; it is as bitter
Upon thy tongue as in my thought: now, good now,
Say so but seldom.

Cleo. Not at all, good lady: 20
You might have spoken a thousand things that would
Have done the time more benefit and graced
Your kindness better.

Paul. You are one of those
Would have him wed again.

Dion. If you would not so,
You pity not the state, nor the remembrance
Of his most sovereign name; consider little
What dangers, by his highness' fail of issue,
May drop upon his kingdom and devour
Incertain lookers on. What were more holy
Than to rejoice the former queen is well? 30
What holier than, for royalty's repair,
For present comfort and for future good,
To bless the bed of majesty again
With a sweet fellow to't?

Paul. There is none worthy,
Respecting her that's gone. Besides, the gods
Will have fulfilled their secret purposes;
For has not the divine Apollo said,
Is 't not the tenor of his oracle,
That King Leontes shall not have an heir
Till his lost child be found? which, that it shall, 40
Is all as monstrous to our human reason
As my Antigonus to break his grave
And come again to me; who, on my life,

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Did perish with the infant. 'Tis your counsel
My lord should to the heavens be contrary,
Oppose against their wills. [*To Leontes*] Care not for issue;
The crown will find an heir: great Alexander
Left his to the worthiest; so his successor
Was like to be the best.

Leon. Good Paulina
Who hast the memory of Hermione, 50
I know, in honour, O, that ever I
Had squared me to thy counsel! then, even now,
I might have look'd upon my queen's full eyes,
Have taken treasure from her lips—

Paul. And left them
More rich for what they yielded.

Leon. Thou speak 'st truth.
No more such wives; therefore, no wife: one worse,
And better used, would make her sainted spirit
Again possess her corpse, and on this stage,
Where we offenders move, appear soul-vex'd,
And begin, 'Why to me?'

Paul. Had she such power, 60
She had just cause.

Leon. She had; and would incense me
To murder her I married.

Paul. I should so.
Were I the ghost that walk'd, I 'd bid you mark
Her eye, and tell me for what dull part in 't
You chose her; then I 'ld shriek, that even your ears
Should rift to hear me; and the words that follow'd
Should be 'Remember mine.'

Leon. Stars, stars,
And all eyes else dead coals! Fear thou no wife;
I'll have no wife, Paulina.

Paul. Will you swear
Never to marry but by my free leave? 70

Leon. Never, Paulina; so be blest my spirit!

Paul. Then, good my lords, bear witness to his oath.

Cleo. You tempt him over-much.

Paul. Unless another,
As like Hermione as is her picture,
Affront his eye.

Cleo. Good madam,—

Paul. I have done.
Yet, if my lord will marry,—if you will, sir,
No remedy, but you will,—give me the office
To choose you a queen: she shall not be so young
As was your former; but she shall be such
As, walk'd your first queen's ghost, it should take joy.
To see her in your arms. 81

Leon. My true Paulina,
We shall not marry till thou bid'st us.

Paul. That
Shall be when your first queen 's again in breath;
Never till then.

Enter a Gentleman.

Gent. One that gives out himself Prince Florizel,
Son of Polixenes, with his princess, she
The fairest I have yet beheld, desires access
To your high presence.

Leon. What with him? he comes not
Like to his father's greatness: his approach,
So out of circumstance and sudden, tells us 90
Tis not a visitation framed, but forced
By need and accident. What train?

Gent. But few,
And those but mean.

This is a hint that there is a surprise in store

This continual suggestion is calculated to
awaken the curiosity of the audience P.T.O.

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Leon. His princess, say you, with him ?

Gent. Ay, the most peerless piece of earth, I think,
That e'er the sun shone bright on.

Paul. O Hermione,
As every present time doth boast itself
Above a better gone, so must thy grave
Give way to what 's seen now ! Sir, you yourself
Have said and writ so, but your writing now
Is colder than that theme, 'She had not been, 100
Nor was not to be equall'd ;'—thus your verse
Flow'd with her beauty once : 'tis shrewdly ebb'd,
To say you have seen a better.

Gent. Pardon, madam :
The one I have almost forgot,—your pardon,—
The other, when she has obtain'd your eye,
will have your tongue too. This is a creature,
Would she begin a sect, might quench the zeal
Of all professors else ; make proselytes 110
Of who she but bid follow.

Paul. How ! not women ?

Gent. Women will love her, that she is a woman
More worth than any man ; men, that she is
The rarest of all women.

Leon. Go, Cleomenes ;
Yourself, assisted with your honour'd friends,
Bring them to our embracement. Still, 'tis strange
[*Exeunt Cleomenes and others.*
He thus should steal upon us.

Paul. Had our prince,
Jewel of children, seen this hour, he had pair'd
Well with this lord : there was not full a month
Between their births.

Leon. Prithee, no more ; cease ; thou know'st
He dies to me again when talk'd of : sure, 120

When I shall see this gentleman, thy speeches
Will bring me to consider that which may
Unfurnish me of reason. They are come.

Re-enter CLEOMENES *and others, with*
FLORIZEL *and* PERDITA.

Your mother was most true to wedlock, prince;
For she did print your royal father off,
Conceiving you: were I but twenty-one,
Your father's image is so hit in you,
His very air, that I should call you brother,
As I did him, and speak of something wildly
By us perform'd before. Most dearly welcome! 130
And your fair princess,—goddess!—O, alas!
I lost a couple, that 'twixt heaven and earth
Might thus have stood begetting wonder as
You, gracious couple, do: and then I lost—
All mine own folly—the society,
Amity too, of your brave father, whom,
Though bearing misery, I desire my life
Once more to look on him.

Flo. By his command
Have I here touch'd Sicilia and from him
Give you all greetings that a king, at friend, 140
Can send his brother: and, but infirmity
Which waits upon worn times, hath something seized
His wish'd ability, he had himself
The lands and waters 'twixt your throne and his
Measured to look upon you; whom he loves—
He bade me say so—more than all the sceptres
And those that bear them living.

Leon. O my brother,
Good gentleman! the wrongs I have done thee stir
Afresh within me, and these thy offices,
So rarely kind, are as interpreters 150
Of my behind-hand slackness. Welcome hither,

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As is the spring to the earth. And hath he too
Exposed this paragon to the fearful usage,
At least ungentle, of the dreadful Neptune,
To greet a man not worth her pains, much less
The adventure of her person?

Flo. Good my lord,
She came from Libya.

Leon. Where the warlike Smalus,
That noble honour'd lord, is fear'd and loved?

Flo. Most royal sir, from thence; from him, whose daughter
His tears proclaim'd his, parting, with her: thence, 160
A prosperous south-wind friendly, we have cross'd
To execute the charge my father gave me
For visiting your highness: my best train
I have from your Sicilian shores dismiss'd;
Who for Bohemia bend, to signify
Not only my success in Libya, sir,
But my arrival, and my wife's, in safety
Here, where we are.

Leon. The blessed gods
Purge all infection from our air whilst you
Do climate here! You have a holy father, 170
A graceful gentleman; against whose person,
So sacred as it is, I have done sin:
For which the heavens, taking angry note,
Have left me issueless; and your father's blest,
As he from heaven merits it, with you,
Worthy his goodness. What might I have been,
Might I a son and daughter now have look'd on,
Such goodly things as you!

Enter a Lord.

Lord. Most noble sir,

That which I shall report will bear no credit,
Were not the proof so nigh. Please you, great sir, 180
Bohemia greets you from himself by me;
Desires you to attach his son, who has—
His dignity and duty both cast off—
Fled from his father, from his hopes, and with
A shepherd's daughter.

Leon. Where's Bohemia? speak.

Lord. Here in your city; I now came from him:
I speak amazedly; and it becomes
My marvel and my message. To your court
Whiles he was hastening, in the chase, it seems,
Of this fair couple, meets he on the way 190
The father of this seeming lady and
Her brother, having both their country quitted
With this young prince.

Flo. Camillo has betray'd me;
Whose honour and whose honesty till now
Endured all weathers.

Lord. Lay't so to his charge:
He's with the king your father.

Leon. Who? Camillo?

Lord. Camillo, sir; I spake with him; who now
Has these poor men in question. Never saw I
Wretches so quake: they kneel, they kiss the earth;
Forswear themselves as often as they speak: 200
Bohemia stops his ears, and threatens them
With divers deaths in death.

Per. O my poor father!
The heaven sets spies upon us, will not have
Our contract celebrated.

Leon. You are married?

Flo. We are not, sir, nor are we like to be;

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The stars, I see, will kiss the valleys first :
The odds for high and low's alike.

Leon. My lord,
I this the daughter of a king ?

Flo. She is,
When once she is my wife.

Leon. That 'once,' I see by your good father's speed,
Will come on very slowly. I am sorry,
Most sorry, you have broken from his liking
Where you were tied in duty, and as sorry
Your choice is not so rich in worth as beauty,
That you might well enjoy her.

Flo. Dear, look up :
Though Fortune, visible an enemy,
Should chase us with my father, power no jot
Hath she to change our loves. Beseech you, sir,
Remember since you owed no more to time
Than I do now ; with thought of such affections,
Step forth mine advocate ; at your request
My father will grant precious things as trifles.

Leon. Would he do so, I'ld beg your precious mistress,
Which he counts but a trifle.

Paul. Sir, my liege,
Your eye hath too much youth in't : not a month
'Fore your queen died, she was more worth such gazes
Than what you look on now.

Leon. I thought of her,
Even in these looks I made. [*To Florizel.*] But your petition
Is yet unanswer'd. I will to your father :
Your honour not o'erthrown by your desires,

I am friend to them and you: upon which errand
I now go toward him; therefore follow me
And mark what way I make: come, good My lord.
[*Exeunt.*

SCENE II. *Before Leontes' palace.*

Enter Autolycus and a Gentleman.

Aut. Beseech you, sir, were you present at this relation?

First Gent. I was by at the opening of the fardel, heard the old shepherd deliver the manner how he found it: whereupon, after a little amazedness, we were all commanded out of the chamber; only this methought I heard the shepherd say, he found the child.

Aut. I would most gladly know the issue of it. 7

First Gent. I make a broken delivery of the business; but the changes I perceived in the king and Camillo were very notes of admiration: they seemed almost, with staring on one another, to tear the cases of their eyes; there was speech in their dumbness, language in their very gesture; they looked as they had heard of a world ransomed, or one destroyed: a notable passion of wonder appeared in them; but the wisest beholder, that knew no more but seeing, could not say if the importance were joy or sorrow; but in the extremity of the one, it must needs be.

Enter another Gentleman.

Here comes a gentleman that haply knows more. 20
The news, Rogero?

Sec. Gent. Nothing but bonfires; the oracle is fulfilled; the king's daughter is found: such a deal of wonder is broken out within this hour that ballad-makers cannot be able to express it.

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This scene is in prose + not in blank verse. Why

Prose is less intense than blank verse why?

∴ return of Harmony is still to come which is

the final solution of the drama ∴ it requires

the requisite ~~the~~ raising of atmosphere [illegible]

the catastrophe hence blank [illegible]

raising of the atmosphere is [illegible].

This scene is ∴ narrated + not [illegible]

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Enter a third Gentleman.

Here comes the Lady Paulina's steward: he can deliver you more. How goes it now, sir? this news which is called true is so like an old tale, that the verity of it is in strong suspicion: has the king found his heir? 30

Third Gent. Most true, if ever truth were pregnant by circumstance: that which you hear you'll swear you see, there is such unity in the proofs. The mantle of Queen Hermione's, her jewel about the neck of it, the letters of Antigonus found with it which they know to be his character, the majesty of the creature in resemblance of the mother, the affection of nobleness which nature shows above her breeding, and many other evidences proclaim her with all certainty to be the king's daughter. Did you see the meeting of the two kings? 41

Sec. Gent. No.

Third Gent. Then have you lost a sight, which was to be seen, cannot be spoken of. There might you have beheld one joy crown another, so and in such manner that it seemed sorrow wept to take leave of them, for their joy waded in tears. There was casting up of eyes, holding up of hands, with countenances of such distraction that they were to be known by garment, not by favour. Our king, being ready to leap out of himself for joy of his found daughter, as if that joy were now become a loss, cries 'O, thy mother, thy mother!' then asks Bohemia forgiveness; then embraces his son-in-law; then again worries he his daughter with clipping her; now he thanks the old shepherd, which stands by like a weather-bitten conduit of many kings' reigns. I never heard of such

another encounter, which lames report to follow it, and undoes description to do it.

Sec. Gent. What, pray you, became of Antigonus, that carried hence the child ? 61

Third Gent. Like an old tale still, which will have matter to rehearse, though credit be asleep and not an ear open. He was torn to pieces with a bear: this avouches the shepherd's son ; who has not only his innocence, which seems much, to justify him, but a handkerchief and rings of his that Paulina knows.

First Gent. What became of his bark and his followers ?

Third Gent. Wrecked the same instant of their master's death and in the view of the shepherd: so that all the instruments which aided to expose the child were even then lost when it was found. But O, the noble combat that 'twixt joy and sorrow was fought in Paulina ! She had one eye declined for the loss of her husband, another elevated that the oracle was fulfilled: she lifted the princess from the earth, and so locks her in embracing, as if she would pin her to her heart that she might no more be in danger of losing. 80

First Gent. The dignity of this act was worth the audience of kings and princes ; for by such was it acted.

Third Gent. One of the prettiest touches of all and that which angled for mine eyes, caught the water though not the fish, was when, at the relation of the queen's death, with the manner how she came to't bravely confessed and lamented by the king, how attentiveness wounded his daughter ; till, from one sign of dolour to another, she did, with an 'Alas,' I would fain say, bleed tears, for I am sure my heart

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wept blood. Who was most marble there changed colour ; some swooned, all sorrowed : if all the world could have seen't, the woe had been universal.

First Gent. Are they returned to the court ? 93

Third Gent. No : the princess hearing of her mother's statue, which is in the keeping of Paulina,— a piece many years in doing and now newly performed by that rare Italian master, Julio Romano, who, had he himself eternity and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape : he so near to Hermione hath done Hermione, that they say one would speak to her and stand in hope of answer : thither with all greediness of affection are they gone, and there they intend to sup.

Sec. Gent. I thought she had some great matter there in hand ; for she hath privately twice or thrice a day, ever since the death of Hermione, visited that removed house. Shall we thither and with our company piece the rejoicing ?

First Gent. Who would be thence that has the benefit of access ? every wink of an eye, some new grace would be born : our absence makes us unthrifty to our knowledge. Let's along. 113

[*Exeunt Gentlemen.*

Aut. Now, had I not the dash of my former life in me, would preferment drop on my head. I brought the old man and his son aboard the prince ; told him I heard them talk of a fardel and I know not what : but he at that time, over-fond of the shepherd's daughter, so he then took her to be, who began to be much sea-sick, and himself little better, extremity of weather continuing, this mystery remained undiscovered. But 'tis

all one to me; for had I been the finder out of this secret, it would not have relished among my other discredits.

Enter Shepherd *and* Clown.

Here come those I have done good to against my will, and already appearing in the blossoms of their fortune.

Shep. Come, boy; I am past moe children, but thy sons and daughters will be all gentlemen born.

Clo. You are well met, sir. You denied to fight with me this other day, because I was no gentleman born. See you these clothes? say you see them not and think me still no gentleman born: you were best say these robes are not gentlemen born: give me the lie, do, and try whether I am not now a gentleman born. 135

Aut. I know you are now, sir, a gentleman born.

Clo. Ay, and have been so any time these four hours.

Shep. And so have I, boy.

Clo. So you have; but I was a gentleman born before my father; for the king's son took me by the hand, and called me brother; and then the two kings called my father brother; and then the prince my brother and the princess my sister called my father father; and so we wept, and there was the first gentleman-like tears that ever we shed.

Shep. We may live, son, to shed many more.

Clo. Ay; or else 'twere hard luck, being in so preposterous estate as we are.

Aut. I humbly beseech you, sir, to pardon me all the faults I have committed to your worship and to give me your good report to the prince my master. 151

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Shep. Prithee, son, do ; for we must be gentle, now we are gentlemen.

Clo. Thou wilt amend thy life ?

Aut. Ay, an it like your good worship,

Clo. Give me thy hand : I will swear to the prince thou art as honest a true fellow as any is in Bohemia.

Shep. You may say it, but not swear it.

Clo. Not swear it, now I am a gentleman ?
Let boors and franklins say it, I 'll swear it. 160

Shep. How if it be false, son ?

Clo. If it be ne'er so false, a true gentleman may swear it in the behalf of his friend : and I 'll swear to the prince thou art a tall fellow of thy hands and that thou wilt not be drunk ; but I know thou art no tall fellow of thy hands and that thou wilt be drunk ; but I 'll swear it, and I would thou wouldst be a tall fellow of thy hands.

Aut. I will prove so, sir, to my power.

Clo. Ay, by any means prove a tall fellow : if I do not wonder how thou darest venture to be drunk, not being a tall fellow, trust me not. Hark ! the kings and the princes, our kindred, are going to see the queen's picture. Come, follow us : we 'll be thy good masters. [*Exeunt.*

SCENE III. *A chapel in* PAULINA'S *house.*

Enter LEONETS, POLIXENES, FLORIZEL, PERDITA, CAMILLO, PAULINA, Lords, *and* Attendants.

Leon. O grave and good Paulina, the great comfort
That I have had of thee !

Paul. What, sovereign sir,
I did not well, I meant well. All my services

You have paid home: but that you have vouchsafed,
With your crown'd brother and these your contracted
Heirs of your kingdoms, my poor house to visit,
It is a surplus of your grace, which never
My life may last to answer.

Leon. O Paulina,
We honour you with trouble: but we came
To see the statue of our queen: your gallery
Have we pass'd through, not without much content
In many singularities; but we saw not
That which my daughter came to look upon,
The statue of her mother.

Paul. As she lived peerless,
So her dead likeness, I do well believe,
Excels whatever yet you look'd upon
Or hand of man hath done; therefore I keep it
Lonely, apart. But here it is: prepare
To see the life as lively mock'd as ever
Still sleep mock'd death: behold, and say 'tis well 20

[*Paulina draws a curtain, and discovers Hermione standing like a statue.*

I like your silence, it the more shows off
Your wonder: but yet speak; first, you, my liege.
Comes it not something near?

Leon. Her natural posture!
Chide me, dear stone, that I may say indeed
Thou art Hermione; or rather, thou art she
In thy not chiding, for she was as tender
As infancy and grace. But yet, Paulina,
Hermione was not so much wrinkled, nothing
So aged as this seems.

Pol. O, not by much.

Paul. So much the more our carver's excellence; 30

The scene reveals that Hermione has never been dead + that she is now happily re united to Leontes

just as sleep forms a close imitation of death, so has Hermione's statute formed a lively imitation of life.

P 171

which has summoned my evil conduct to my memory
+ taken away all life from your wondering ~~memory~~
daughter, so that she stands as if of stone like you.

Shakespeare really a very beautiful author

He can be called the Ocean of knowledge.

His idea is really an ocean
The vast meaning
by it. Naughty conduct
give us no need of
memory

Which lets go by some sixteen years and makes her
As she lived now.

Leon. As now she might have done,
So much to my good comfort, as it is
Now piercing to my sonl. O, thus she stood,
Even with such life of majesty, warm life,
As now it coldly stands, when first I woo'd her !
I am ashamed : does not the stone rebuke me
For being more stone than it ? O royal piece
There's magic in thy majesty, which has
My evils conjured to remembrance and
From thy admiring daughter took the spirits,
Standing like stone with thee.

Per. And give me leave,
And do not say 'tis superstition, that
I kneel and then implore her blessing. Lady,
Dear queen, that ended when I but began,
Give me that hand of yours to kiss.

Paul. O, patience !
The statue is but newly fix'd, the colour's
Not dry.

Cam. My lord, your sorrow was too sore laid on,
Which sixteen winters cannot blow away.
So many summers dry : scarce any joy
Did ever so long live ; no sorrow
But kill'd itself much sooner.

Pol. Dear my brother,
Let him that was the cause of this have power
To take off so much grief from you as he
Will piece up in himself.

Paul. Indeed off my lord,
If I had thought the sight of my poor image
Would thus have wrought you,—for the stone is
mine—

I'ld not have show'd it.

Leon. Do not draw the curtain.

Paul. No longer shall you gaze on't, lest your fancy 60
May think anon it moves.

Leon. Let be, let be.
Would I were dead, but that, methinks, already—
What was he that did make it? See, my lord,
Would you not deem it breathed? and that those veins
Did verily bear blood?

Pol. Masterly done:
The very life seems warm upon her lip.

Leon. The fixture of her eye has motion in't,
As we are mock'd with art.

Paul. I'll draw the curtain:
My lord's almost so far transported that
He'll think anon it lives. 70

Leon. O sweet Paulina,
Make me to think so twenty years together!
No settled senses of the world can match
The pleasure of that madness. Let't alone.

Paul. I am sorry, sir, I have thus far stirr'd you but I could afflict you farther.

Leon. Do, Paulina;
For this affliction has a taste as sweet
As any cordial comfort. Still, methinks,
There is an air comes from her: what fine chisel
Could ever yet cut breath? Let no man mock me,
For I will kiss her.

Paul. Good my lord, forbear: 80
The ruddiness upon her lip is wet;
You'll mar it if you kiss it, stain your own

unfinished so it is doubtful what Leontes was going to say.

Harmonic is alive, of course, but Pankin makes it seem more effective by make-believe incantation to offset for the ill superstitions of the lookers-on.

With oily painting. Shall I draw the curtain?

Leon. No, not these twenty years.

Per. So long could I
Stand by, a looker on.

Paul. Either forbear,
Quit presently the chapel, or resolve you
For more amazement. If you can behold it,
I'll make the statue move indeed, descend
And take you by the hand: but then you'll think—
Which I protest against—I am assisted 90
By wicked powers.

Leon. What you can make her do,
I am content to look on: what to speak,
I am content to hear; for'tis as easy
To make her speak as move.

Paul. It is required
You do awake your faith. Then all stand still;
On: those that think it is unlawful business
I am about, let them depart.

Leon. Proceed:
No foot shall stir.

Paul. Music, awake her; strike! [*Music.*
'Tis time; descend; be stone no more; approach;
Strike all that look upon with marvel. Come, 100
I'll fill your grave up: stir, nay, come away,
Bequeath to death your numbness, for from him
Dear life redeems you. You perceive she stirs:
[*Hermione comes down.*
Start not; her actions shall be holy as
You hear my spell is lawful: do not shun her
Until you see her die again; for then
You kill her double. Nay, present your hand:
When she was young you woo'd her; now in age
Is she become the suitor?

Leon. O, she's warm!
If this be magic, let it be an art 110
Lawful as eating.

Pol. She embraces him.

Cam. She hangs about his neck:
If she pertain to life let her speak too.

Pol. Ay, and make't manifest where she has lived,
Or how stolen from the dead.

Paul. That she is living,
Were it but told you, should be hooted at
Like an old tale: but it appears she lives,
Though yet she speak not. Mark a little while.
Please you to interpose, fair madam: kneel
And pray your mother's blessing. Turn, good lady;
Our Perdita is found.

Her. You gods, look down
And from your sacred vials pour your graces
Upon my daughter's head! Tell me, mine own,
Where hast thou been preserved? where lived? how found
Thy father's court? for thou shalt hear that I,
Knowing by Paulina that the oracle
Gave hope thou wast in being, have preserved
Myself to see the issue.

Paul. There's time enough for that;
Lest they desire upon this push to trouble
Your joys with like relation. Go together, 130
You precious winners all; your exultation
Partake to every one. I, an old turtle,
Will wing me to some wither'd bough and there
My mate, that's never to be found again,
Lament till I am lost.

Leon. O, peace, Paulina!

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camels in request t mally Paulina

Thou should'st a husband take by my consent,
As I by thine a wife: this is a match,
And made between's by vows. Thou hast found mine;
But how, is to be question'd; for I saw her,
As I thought, dead, and have in vain said many 140
A prayer upon her grave. I'll not seek far—
For him, I partly know his mind—to find thee
An honourable husband. Come, Camillo,
And take her by the hand, whose worth and honesty
Is richly noted and here justified
By us, a pair of kings. Let's from this place.
What! look upon my brother: both your pardons,
That e'er I put between your holy looks
My ill suspicion. This your son-in-law
And son unto the king, who, heavens directing, 150
Is troth-plight to your daughter. Good Paulina,
Lead us from hence, where we may leisurely
Each one demand an answer to his part
Perform'd in this wide gap of time since first
We were dissever'd: hastily lead away. [*Exeunt.*

9-5-41
11-8-42
5-9-42

Title [redacted]

Author

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WINTER'S TALE.

NOTES.

ACT I.

Scene I.

The opening scene is the exposition of the play, but not the full exposition, for *Scene II* is still required to introduce us to the principal characters. But we are given the information that there is a feeling of joy and anticipation in the two kingdoms of Sicilia and Bohemia, and that centres in the person of the young prince Mamillius. The two monarchs are shown as being such firm friends that nothing could come between them. This scene shows a blue sky of summer tranquillity; soon the little warning cloud is to appear on the horizon.

1. **If you shall chance**, if you should ever happen.

on the like occasion.....now on foot, "on a similar errand to that on which my services are now engaged." Archidamus has come to Sicilia as an ambassador or courtier, and thinks that Camillo may some day visit Bohemia in a similar capacity.

6. **means to pay Bohemia**, the word *Bohemia* is sometimes used to denote the country, and sometimes for the ruler. In the same way, in *King John* and other of Shakespeare's historical plays, the King of England is frequently referred to as "England" and the King of France as "France."

the visitation which he justly owes him, "the visit which it is his turn to make." That is, the King of Bohemia has been visiting Sicilia, and now it is

the king of Sicilia's turn to repay the visit. The word *visitation* is used here in the same sense as "visit," but we would never use it so in modern English, for *visitation* has come to denote an unpleasant visit or an infliction, *e.g.* "This earthquake is a visitation of God."

9. **Wherein our entertainment.....in our loves,** "If in any points our hospitality should seem inadequate, we will atone for it by the warmth of our friendship." Archidamus means that Bohemia is a poor country and possibly can not entertain so lavishly and splendidly as the king of Sicilia. But they will make up for shortcomings in this respect by the warmth of their greeting.

11. **Beseech you,** I beseech you; I beg of you.

12-3. **Verily, I speak.....my knowledge,** truly, I speak so freely because of my knowledge of the facts.

we cannot...in so rare, his words are incomplete, and denote "We cannot entertain with such magnificence, offer such rare hospitality."

14-17. **We will give you sleepy drinks.....little accuse us,** "we will give you drinks which make you sleepy, so that your senses are not conscious of our deficiencies, and though they cannot praise us they will not, on the other hand, blame us." This is only the usual polite court-talk which makes it fashionable to magnify the hospitality received from another and belittle that of one's own household.

18-9. **You pay a great deal.....given freely,** you pay us too many thanks for our freely-given hospitality.

20-22. **Believe me, I speak.....puts it to utterance,** believe me, I only speak as my commonsense bids me, and with honest expression.

23. **Sicilia cannot show himself.....Bohemia,** "the king of Sicilia cannot show too much kindness

to the king of Bohemia." See Note on line 6 of this scene.

25-6. **and there rooted betwixt them then..... branch now,** "and such a love started between them then that it has inevitably expanded to its full growth now." Just as anything which takes root in the ground, a tree for example, inevitably grows and produces branches, so has their love grown and developed.

27-8. **Since their more mature.....of their society,** "since the dignified status of their mature age and the necessities of royal rank separated them from each other's society....." They had neither dignity nor responsibility when young. When they attained manhood, *i. e.* years of maturity, each found it necessary to go to his own kingdom and perform his royal duties.

28-31. **their meetings, though not personal..... embassies,** "their meetings have been never in person, but have been by noble delegates and accompanied by exchange of gifts, letters, and loving deputations." The use of the word *attorneyed* is unusual and shows Shakespearean license. An attorney is a substitute, one who acts for another. The two monarchs have not again met in person, but have been "royally attorneyed," that is, they have sent noble representatives to each other. An *embassy* may be an individual ambassador or a group of representatives sent by a king or government to another country. Those sent by Sicilia and Bohemia to each other have been on errands of love.

31—4. **that they have seemed to be together ... opposed winds,** that they have still felt united, though far apart; they have been like men shaking hands across a vast distance, and embraced each other as if from opposite quarters of the world.

over a vast, *vast* is used as a noun, to signify any great space or intervening distance.

from the ends of opposed winds, i. e. from completely opposite directions, or as far apart as east and west.

The Heavens continue their loves! May Heaven allow their friendship to last!

35. **I think there is not.... to alter it,** I think there is not in the world any wickedness of mind or any cause whatever to alter their love for each other.

37—8. **You have an unspeakable.....Mamillius,** words cannot describe what a source of joy you have in your young prince Mamillius.

39—40. **it is a gentleman.....into my note,** "he is a gentleman of as great promise as any who ever came under my observation." In Middle English, the neuter pronoun *it* was frequently used to apply to either a masculine or feminine noun.

41—2. **I very well agree .....hopes of him,** "I completely agree with you in those high hopes for his future." There is a deep dramatic irony of a kind in those words, for the young prince, of whose future they speak so highly, is soon to be snatched away by an untimely death. The dramatic irony will not, of course, be perceptible until his death occurs.

it is a gallant child, See Note on *it* in line 38.

42. **one that indeed physics the subject,** one who is as beneficial as a physician is to his subjects; one who is a tonic to each of his subjects. The word *subject* is a collective noun, and denotes all the subjects of Mamillius' state in general.

makes old hearts fresh, brings youth back to the hearts of the aged.

43—5. **they that went on crutches..... ...a man,** "people who were so old as to be walking with crutches before his birth are yet anxious to live longer to see his manhood." Note still the painful irony of fate which is displayed in the early death of Mamillius, just as his budding talents have awakened

the hopes of all. Even those men who were so old as to be unable to walk without crutches before the birth of the prince wish that their lives might be further prolonged in order to see his manhood fulfilled.

46. **Would they else be content to die?** would they be content to die, apart from this fact?

47. **excuse,** inducement; reason.

50. **they would desire to live on crutches etc**, Archidamus is a little doubtful as to whether death is ever welcomed by the old and feeble, and thinks that anything in the nature of an excuse makes them wish to live longer, even though hobbling about on crutches.

Exeunt, this is Latin, meaning "They go out."

Scene II.

In this scene we have the chief characters of the drama presented to us, and the action has its starting point. The first seeds of jealousy in Leontes grow rapidly, and gradually he works himself up to a state of mind that is frenzied and unreasonable. To such an extent is he carried away that he plots against the very life of his friend Polixenes, and is deaf to every argument of reason. Camillo, who is chosen to perform the act of poisoning Polixenes, gives warning to his intended victim, and together they flee from the frantic king. The cruel and angry mood of Leontes, and his insane and murderous jealousy, are intensified by contrast with recollections of the love which used to exist between him and Polixenes.

Stage Direction. A room of State in the same, A state-room in the same palace.

Nine changes.....the shepherd's note, the "watery star" is the moon, and the term is probably accounted for by the scientific fact that the moon has great influence on the waters of the earth, and causes the tides by its gravitational attraction. A change of the

moon is its monthly progress through its various quarters, from new to full moon and back again. Country people who have no calendars to mark the month often mark the time by so many changes of the moon. The shepherd, being a dweller in the country, will mark each growth and decline of the moon. So the sense is, "Nine changes of the moon have been noticed by the shepherd," i. e. nine months have passed. It is strange that the verb *hath* should be singular, though with a plural subject, *changes*. But in Shakespeare, the number of the verb is often influenced by the word that is nearest to it, and not by its subject. Here it is *star* which influences the verb into the singular, though the subject is plural.

since we left..... a burthen, since I left my throne empty; since I left my kingdom. Kings, like editors, use the plural pronoun. *burthen* is an old-fashioned form of burden.

3-4. **time as long .....our thanks,** and, brother, it would take an equally long time for me to express the thanks that are due to you.

5-6. **And yet we should .....in debt,** "and even then I should go away remaining ever in your debt." **for perpetuity**, for all time. Polixenes is speaking in the extravagant and courtly language of his times.

6—9. **and therefore, like a cipher.....That go before it,** the king takes the analogy that the cipher, the numeral O, is very poor in itself, and yet becomes very rich or powerful if put in the proper place. For example, if O is added at the end of any number, it has the effect of multiplying that number by 10. The king wishes to add one more "thank you" to those he has uttered already, but it must be placed at the end of the number so that it will in like manner have the effect of multiplying them by thousands. Thus we have "So like the numeral O, which may occupy a powerful place in a series, I add one more "Thank you" to multiply by a thousand all those I have already spoken."

9. **Stay your thanks.....you part,** postpone your thanks for a time. You may mention them when you actually go.

11-12. **I am questioned.....our absence,** I am made doubtful by my fears of what may happen or grow up in my country during my absence.

12-14. **that may blow No sneaping ....forth too truly,** the words "that may blow" convey a wish, much in the manner of "May there not blow ... " *sneaping* is an old-fashioned dialect word meaning "pinching" or "biting." The full sense is, "May no biting winds of ill-luck blow at home to make me say "My fears have been felt only too truly !' "

14-5. **besides I have stayed.....royalty,** besides I have stayed so long as to tire your majesty.

15-6. **We are tougher.....put us to't,** the answer of Leontes is humorous, and amounts to "I am not so easily tired out," or more literally, "I am more hardy, brother, and you cannot put me to fatigue in that way.

16. **No longer stay,** Shakespeare often leaves the verb to be understood, when the sense is obvious. "No longer will I stay."

17. **seven-night,** in the middle ages, the passage of time was often measured by nights rather than by days, and it was common to say "a seven-night" or "a fort-night,' for seven days or fourteen days. Curiously enough the former has quite disappeared from the language, while the latter is still a common term in modern English.

Very sooth, to-morrow, again the omission of the verb, in this case the verb of motion. "In truth, (or "Indeed") I shall go to-morrow. (Old English, **soth**, truth.)

18-9. **We'll part the time between's then..... gainsaying,** Leontes suggests a compromise in the same way that one says, "Well, I'll meet you half-

way," or "We'll split the difference," i. e. he has asked Polixenes to stay a week, but Polixenes says he will stay only one day. So by parting or dividing the time, it will be a compromise between the two, i. e. four days : "We will agree as to a compromise about the time, then, and in that I'll stand no opposition." To *gainsay* is to oppose or contradict anything, and again Shakespeare leaves the verb of "stand" or "put up with" to be understood from the sense.

19. **beseech you**, I pray.

20. **that moves**, that can move me : i. e. "There is no tongue in the world that would persuade me as quickly as your own."

21-3. **so it would now.....denied it**, "and it would persuade me now if there were any real necessity in your making the request, even though there were need for me to refuse it." The assumption is that there is no real need on the part of Leontes, but only politeness in pressing for a further stay.

23-4. **My affairs.....homeward**, my business pulls me home.

which to hinder.....whip to me, and for you to hinder me, even if you did it from love, would be a punishment to me.

25-6. **my stay..... and trouble**, and my residence here would be a further expense and trouble to you.

to save both, Farewell, our brother, and to save both that expense and trouble, farewell, my brother.

27. **Tongue-tied.....speak you**, does my queen remain dumb ? Why do you not speak ?

28-33. **I had thought, sir,.....from his best ward**, I had intended, sir, to retain silence until you had actually compelled him to take an oath to stay longer. You approach him in too cold a manner. Tell him you are certain all is well in Bohemia, and that satisfactory assurance of this has been given in this

day that has just passed. Say this and he will be driven out of his best defence against your request."

Hermione's silence up to this point has not arisen from weakness or want of character. She only speaks when asked to do so, and this fact shows how unreasonable his jealousy is. When she does speak, it is with a warm and friendly frankness. **ward**, literally means the defensive position taken up by a swordsman; here it is the defensive attitude of refusal assumed by Polixenes.

34. **To tell, he longs.....were strong,** to say that he wants to see his son would be a strong argument.

35-7. **But let him say so.....distaffs,** "Only let him say so, then, and he may go. Let him swear that this is the reason, and we shall not ask him to stay. Rather shall we beat him away with our spinning wheels." Hermione speaks in jest. She says that Polixenes' excuse of affairs of State is only a pretence, and that his real reason for departing is that he wishes to see his infant son. This is a woman's reason, rather than a man's, so she playfully remarks that she and her women will chase Polixenes away with their women's weapons, their distaffs or spinning wheels.

39-40. **When at Bohemia you take my lord,** if it were modern speech, the best way would be to render, "When you take my husband to Bohemia," but Shakespeare never uses the preposition *at* in the sense of "to." Thus we must not think of motion towards Bohemia, but regard the word *take* as referring to something that happens while there. Deighton and others have agreed that the most likely sense of *take* is "fascinate" or "charm," a meaning which was common enough in Elizabethan days and is frequently used by Shakespeare. Thus taking *commission* as the same as "permission," we have, "When on his visit to Bohemia you captivate my husband, I'll give him my permission to let him stay there a month after the date originally settled for his departure." The

word *gest* is of Old French origin, and usually means "an appointed place," *i. e.* a place at which it has been decided beforehand to stop. Shakespeare takes it in the sense of an appointed time or date, a usage which is found in no other writer. **prefix'd**, previously fixed.

42. **good deed**, indeed; truly.

I love thee not a jar.....she her lord, this is a passage in which the grammar and order of words are distorted, and we must be content with the obvious meaning rather than try to parse and place each individual word. This will be "I love you not a tick of the clock less than any lady whatsoever loves her husband." That is to say, she will give him up to Polixenes for a month, yet no wife could love her husband better. *she* is redundant.

45. **verily**, indeed; truly. (Latin, **verus**, true.)

47. **You put me.....limber vows**, "you repulse me with easily bent excuses." *limber* is that which is limp, flexible, or easily bent. She means that the excuses and vows which Polixenes swears, in order to put her off, can easily be bent aside.

47-9. **but I Though you would.....'Sir, no going.'** But even though you should swear the very stars out of the sky, I should still say, "You shall not go, sir!" The stars are in their proper spheres or orbits in the heavens, and anything which makes them move from there may be said to "unsphere them," a word made up by Shakespeare. Hermione says that even if his declarations and denials were strong enough to move the stars, they would not move her.

50-1. **a lady's "Verily's, etc.** I will show you that a woman can say "Verily" as emphatically as a man".

52-6. **Force me to keep.....you shall be**, "You may force me to keep you here as a prisoner, rather than as a guest. In that case you will have the usual fee to pay when you depart, but will save the thanks

which are due from a guest. What do you say? My prisoner or my guest? for by the power of your dreadful word "Verily" you shall be one or the other of them."

pay your fees, there was an old English law that a prisoner had to pay a fee on being released from prison, whether guilty or innocent. By leaving as a prisoner and paying this fee, he will not have to give the thanks due from a guest.

57. **should import offending.** would mean that I had offended you; had committed an offence.

58-9. **which is for me.....to punish.** and it would be more difficult for me to offend you in any way than it would be for you to punish such an offence.

61. **Of my lords tricks and yours,** concerning the boyish pranks of my husband and yourself.

62. **pretty lordlings,** fine little lords. The suffix *—ling* after a word has the effect of making it diminutive. *Eg. fledgeling*, a small bird; *darling*, a little dear.

62-5. **We were, fair queen, etc.** "fair queen, we were just two lads who thought there was no more behind the surface of life than that every to-morrow should be the same as to-day, and that our boyhood should be everlasting." That is to say, they were then gay and thoughtless and had not commenced to look for the serious side of life.

65. **the verier wag,** the greater wit; the greater rascal. *wag* is an affectionate term applied to children with a wide variety of meanings. Now-a-days it has come to mean a comic fellow, a cracker of jokes.

67-70. **We were as twinn'd.....That any did.** we were like twin lambs playing in the sun and calling to each other. The things that passed between us were innocent on both sides, for we did not know the meaning of evil nor did we dream that others knew it. **bleat,** the characteristic wailing cry of the young lamb.

71-5. **Had we pursued that life.....Hereditary ours,** had we continued that mode of life, had our weak boyish natures never aimed higher at the stronger call of the desires (blood), we would have boldly answered "Not Guilty!" when finally called before God, even clearing ourselves of the charge of hereditary sin which attaches itself to all men." There are two shades of meaning possible here, depending on the sense of the word *clear'd.* The Christian idea is that, since the sin of Adam and Eve, all men are sinners and inherit "original sin" from our first ancestors. Here if we take the word *clear'd* as meaning "clearing ourselves of" or "proving ourselves innocent of," the sense is that if Leontes and Polixenes had continued to pursue their boyhood's life, then they would have been able to plead not guilty of sin, when at last called before God's judgment seat, even of the original sin which all men inherit. One editor has taken *clear'd* as meaning "except"; that is, they would have been able to prove themselves free from sin with the exception of that original inherited sin which must be in every man. The former seems the most in accordance with the usual Shakespearean meaning of *clear.*

75-6. **By this.....tripp'd since,** "from your words I may assume that you have sinned since." The word *trip* is literally to stumble over anything. Used as an idiom, it signifies "to fall into sin," or "to fall from grace."

77. **Temptations have since . born to's,** since that day, temptations have arisen for us.

78. **unfledged,** immature; youthful. The word literally means the condition of a young bird without feathers, and here is transferred to young men without experience of life. "youthful days" will be a satisfactory rendering.

79. **cross'd the eyes,** been seen by; appeared to.

80. **Grace to boot!** an old exclamation of much the same nature as our modern "Good gracious!"

81-2. **Of this make no conclusion.....devils,** "do not carry your argument to its conclusion, in case you decide that your wife and I are devils for having tempted you." Polixenes had said that the two wives were the first things to tempt Leontes and himself away from the simple life of boyhood. In doing so, he used "tempt" in an innocentsense. But Hermione jokes by pretending to think that he is about to accuse the wives of having tempted the husbands to wickedness, as devils do.

83-6. **The offences . ...With any but with us,** "we will be responsible for whatever offences we made you do, that is if you sinned with nobody before you did with us, and only continued to sin with us, and did not fall into error with any but us." This is spoken in irony; she still pretends to believe that Polixenes is accusing the two wives of having led himself and Leontes into sin, though Polixenes meant nothing of the sort. He only said that the two wives had tempted their two husbands away from the pursuits of boyhood and into married life. She says, "Well, we will be answerable if that is all the sin you have ever committed." It is just possible that her words are coloured by the medieval Catholic conception that singleness and celibacy was a more blessed state than marriage.

86. **won,** persuaded; convinced.

87-8. **thou never spokest to better purpose,** "you have never spoken more successfully." This is the first tiny cloud to appear on the blue sky of domestic happiness. Leontes it was who commanded her to speak, and yet there seems some jealousy in his mind that his friend should have yielded to her persuasions, after having refused the entreaties of himself. This is a clue to his nature. He, and not Othello, is by nature the most jealous character of Shakespeare.

90. **have I twice said well?** "have I twice in my life spoken in the right manner?" Her answer has

a stroke of playful humour, in its suggestion of "Only twice!" Be careful not to use the verb "to say" in this manner, as if it were interchangeable with "to speak." **when was't before?** when was the other time?

91-2. **I prithee.....fat as tame things,** "I pray you, tell me. Cram us wives with praise, and make us as fat as tame domestic pets." Still she speaks with ironic but playful humour. Hermione has an acute sense of humour, though Leontes has none. She speaks for wives in general, when she says "us," and says sarcastically that wives live on praise from their husbands, thriving on it as tame dogs or other pets do on the food that is given them so liberally.

92-3. **one good deed dying.....waiting upon that,** "one good deed allowed to go without praise will mean the ruin of a thousand other deeds which would otherwise have followed it." Still she speaks in jest, saying, "Surely you will not refuse to give me praise for this other good deed of mine, and tell me what it was!"

94-6. **Our praises are our wages.....heat an acre,** again she speaks for wives in general, saying, "Praise is the best form of payment for us. We are like horses that can be ridden a thousand furlongs with kindness and coaxing, but if spurred will not gallop over one acre." That is to say, they will do a great deal for kindness but very little for force.

heat an acre, *heat* may be read with any free translation; gallop; cover; traverse. It conveys the idea of rapid riding, as a rule. She is thinking of distance and not of square measure when she takes an acre for comparison with the thousand furlongs, women of her time being notoriously inaccurate in such things.

96. **But to the goal,** but let me come to the point.

97. **to entreat his stay,** to entreat Polixenes to remain.

98-9. **it has an elder sister.....mistake you,** "my good work in persuading Polixenes had in the past a companion good deed, if I do not mistake your meaning." Still she is poking fun at Leontes, and waxing sarcastic over the fact that he limits praise of her to only two occasions in her married life.

99. **would her name were Grace,** Hermione is asking to be informed of this previous occasion when she spoke sensibly. Having said that the first time of speaking is as an elder sister to the present, she says, "I wish that the name of that elder sister were Grace!" Grace being a woman's name in England, and at the same time having the meaning of "mercy" or "thankfulness." There is little meaning in the allusion to Grace, though it may be that she hints that the first occasion may have been the saying of Grace before Meat, i. e. thanks given for food pronounced before a meal. But more likely is just "I hope it was on a gracious and worthy occasion!"

100-1. **But once before ...I long,** but once previously I spoke sensibly. When was that? Let me know, for I long to hear it.

102. **Why, that was when.....yours for ever,** "Why, that was when three miserable months had passed and ended in misery before I could persuade you to extend your white hand in a handshake accepting my love. Then you said, 'I am yours for ever.'"

crabbed, that which is pinched or narrow. We still speak of a "crabbed disposition" or "a crabbed old man."

soured themselves, had filled themselves with sourness or sorrow.

and clap thyself my love, to *clap* was to extend the hand for a handshake, in token of concluding a bargain or making a promise. We still have the custom of shaking hands over a bargain, though it is only a figure of speech in the present case, since it

would be rather a formal and business-like act between lovers.

T'is grace indeed, a double meaning, "The occasion was one of grace and merit, then!" and "The elder-sister occasion's name was Grace."

106-8. **Why, lo you now.....while a friend,** "Why, look you, I have twice spoken sensibly! The first time gained me a royal husband for life, and the second time gained the company of a friend for some time."

108. **Too hot, too hot!** this seems an abrupt and unexpected change of mood on the part of Leontes, and not explained by anything in her words. One editor explains it by saying that lines 101-105 are spoken in a mood of bitterness and sarcasm, and that this is a continuation, but in more direct terms. Perhaps the stage-acting might make it more clear, and he speaks thus because he misunderstands the handclasps and smiles of friendship which Hermione and Polixenes exchange at the conclusion of her words.

109. **To mingle friendship ..... mingling bloods,** "excessive interchange of friendship leads to exchange of passions." This is the first unworthy and baseless thought of Leontes, and he mutters that the friendship between his wife and Polixenes is going too far. The word *blood* is often used by Shakespeare for "passion" or "desire."

110. **tremor cordis,** Latin, "trembling of the heart."

111. **This entertainment may a free face.....'t may, I grant,** "such entertainment of a guest may require a courteous face, a certain liberty of behaviour is allowed in the cordiality of a hostess, from generosity, from a generous heart, and yet it is quite fitting and becoming to the person concerned." Leontes admits that his wife's friendly manner towards Polixenes is capable of being explained by

the hearty feelings of hospitality, and by the generous nature of a hostess. These things may be quite appropriate and dignified in the agent or the person assuming them.

115. **paddling palms,** "playing with each other's hands," i. e. making the hand clasp into a caress by prolonging it too long. **pinching fingers,** the idea is much the same here, and Leontes says that they are taking advantage of a hand-shake to fondle each other's fingers. He may not actually believe so, but is persuading himself that such is the case.

116-7. **and making practised smiles, etc.** "and practising deliberate smiles at each other, as one does in a mirror." To the mind inclined to jealousy, a bad significance may easily appear in the smile of friendship.

117-8. **and then to sigh..... The mort o' the deer,** "and to utter plaintive sighs while doing so." Deep sighs are supposed to indicate feelings of love, and Leontes imagines his wife and Polixenes to sigh to each other. The word *mort* is from the French, meaning death. (Latin, *mors*, death.) The huntsman who is not callous cannot keep back a deep sigh when the noble deer is ultimately slain by the hounds, when he reflects that his sport has meant the death of a harmless animal. In like manner does the jealous Leontes say that his wife and friend are sighing for each other.

118-9. **O, that is entertainment .....nor my brows,** "that is the kind of friendship my heart does not like and my face shall not approve." The brows or forehead indicates the part of the face whereon smiles or frowns are shown. Leontes does not like in his heart their alleged flirting, and his brows will therefore not show liking either.

120. **I'fecks,** indeed; in faith.

121. **Why that's my bawcock,** "why, here's my fine fellow!" The word *bawcock*, from French *beau coq*, is quite obsolete.

What, hast smutch'd thy nose? "what, have you dirtied your nose?" A thing is said to be "smutched" when some soot or dirt settles on it.

122. **They say it is a copy, etc.** "they say that your nose is modelled exactly like mine." There is a fatherly pride shown here, and we see that Leontes' thoughts have been momentarily diverted from the dangerous channel of jealousy.

122-5. **Come, captain.....are all called neat,** in order to follow this, we must understand the uses of *neat* as an adjective and as a noun. In the former case, neat means "tidy." But the Anglo-Saxon word *neot* was retained as *neat* in middle English, and meant "cattle." So when he says to his son, after playfully calling the boy "Captain," that it is necessary for them to be neat, he next thinks of the second meaning of "neat," i. e. cattle. This is distasteful to him, since the middle ages made a jest of a man who had an unfaithful wife, calling him "cuckold" and depicting him as wearing horns. So his words amount to, "Come, son, we must be neat—well, not neat, but clean rather. Yet the ox, the heifer, and the calf are all included in the name "neat".

still virginalling Upon his palm, the *virginal* was a musical instrument like a simple form of piano, common in Shakespeare's days. It was played with the fingers as is the piano. Leontes lets his mind revert to the former jealous thought, and says "Still playing the virginal on his hand"! that is Hermione is still holding Polixenes' hand and playing with it.

126. **How now, you wanton calf.** "Well, my merry youngster!" The word *calf* was used as a term of endearment for children, much as the words: lamb; pet; rascal; rogue, are all still used.

127. **if you will,** if you care to call me so.

128-9. **Thou want'st a rough pash.....full like me,** "you need a rough beard and horns shooting from your head, such as I have, before you can be quite like me." There is a double sense, i. e. that the

young calf will not fully resemble the old bull till he has grown up and got his horns; and secondly, the same jest that was hinted at in the word *neat*. That is, that Leontes is a cuckold and hence has horns growing from his head because of the unchastity of his wife. It is evidence of a coarse and brutal nature that he should speak thus to his son, and it seems that the idea is either growing with alarming rapidity in his mind, or has already been there for some time.

130-35. **women say so.....this boy were like me,** "women say so, and women will say anything. Yet even if they were as false as black clothes which have been over-dyed, as false as the wind or the sea, as false as dice are to suit a gambler who fixes no distinction between his money and mine, it would still be true to say that this boy is like me." Leontes seems to be consoling himself with the thought that even if Hermione has grown unfaithful, there is no doubt about the paternity of Mamillius.

over-dyed blacks, black garments which have been given too strong a coat of dye, and have been damaged or made rotten in the fabric. It was known to Elizabethans that black garments which had been given too strong a solution of dye would tear very easily.

wind, as waters, etc. it is usually sailors who complain of the treachery of the wind and of the waves.

as dice are to be wishes .....his and mine, dice formed the favourite means of gambling in Shakespeare's time. A dishonest gambler could load his dice, that is, make one side heavy so that he could ensure it falling upwards. Thus, in a contest with an opponent, he could ensure throwing the higher numbers with his false dice. One that fixed no distinction or limit (bourn) between his own money and his opponent's signifies a man who has no honesty but is prepared to make all money his own. In shart, Leontes means "even if women were as false

as the dice which a gambler would approve of who has no scruples about making my money his own".

135. **sir page**, a page was a waiting boy at court, but Leontes uses it simply as "lad" or "boy".

136. **with your welkin eye**, *welkin* is from an Old English word meaning the sky ; the word "welkin" is still used to signify the sky or the vault of heaven. But this Shakespearean use is as an adjective meaning "sky-like" or "blue," i. e. "with your blue eye." It is an example of the liberties Shakespeare takes with words.

sweet villain, the word *villain* was then used playfully as a term of endearment, as we often use "rogue" or "rascal".

137. **my collop**, a *collop* is a piece of meat, but the word was also used as a term of endearment. We have heard mothers call their child "My sweetmeat" or "honey". In a sense, Mamillius is a piece of Leontes' own flesh.

can thy dam? the word *dam* means mother, though it is more commonly applied to an animal than to a human being. His words which are unfinished are probably can thy mother (be unfaithful ?).

may't be, can it be ; is it possible ?

138. **Affection thy intention.....the centre**, a difficult line which has puzzled editors. The word *affection* is most probably to be taken in the sense of "strong love" or "desire", and *intention* in its literal Latin sense of "tensity" or "acuteness". Thus we have the meaning: "Love, your tense nature, stabs right through the centre of my heart." This is simple enough, and it is not of much avail to study the numerous ingenious emendations.

139-40. **Thou dost make possible...Communicatest with dreams**, " you make possible things which are not considered possible and you impart your information by means of dreams." Leontes is still reflecting on the manner in which intense love or

affection makes all things possible, and gives the mind a kind of intuition or increased perceptive power.

how can this be? "how can such a dreadful thing be true?" The thing is, of course, the possibility of Hermione's unfaithfulness.

141-44. **With what's unreal.....beyond commission,** here Leontes' expression is obscure and indirect. He is still thinking of the intensity of affection, and, addressing it, says: "You are active in the case of things which are unreal, and follow after unrealities. Then it is quite believable that you may be more active when there is actually something. This indeed you do, and that beyond what is your function." In simpler words, Leontes argues that the intensity of love leads to doubts and suspicions even when there is no ground for such. How much more is it likely to do so when there is some ground! Indeed it does so, and even beyond what is justified by known facts. Thus he argues himself into a state of belief in his wife's infidelity by saying that he would not feel uneasiness and suspicion were there not some ground for it. He says that he feels her unfaithful, even without facts to prove it.

144-46. **and I find it, ... of my brows,** "I find this to be so, and this has poisoned my mind and made my face frown." The *brows* or forehead is that part of the face which "hardens" into a frown.

146. **What means Sicilia?** "What is Leontes saying?" As before, Sicilia is used for the king. Polixenes is surprised to see his friend intent and possibly muttering to himself.

147. **He something seems unsettled,** he seems somewhat unsettled.

148. **What cheer?** how fare you? how are you? **how is't with you, best brother,** how do things go with you, my dearest friend?

148-50. **You look .....moved, my lord?** "you look as if your face held much trouble. Are you dis-

turbed, my lord?" It should be noted that both Hermione and Polixenes are absolutely innocent of suspicion, and have not the least idea why Leontes should be frowning and muttering. Obviously their consciences are clear.

No. in good earnest, "No, indeed I am not." He finds himself compelled to deny that he is perturbed.

151-3. **How sometimes nature will betray..... harder bosoms**, though there is no stage direction to that effect, these words must be considered as an "Aside" or rather as a thought in his mind, but not spoken to Hermione and Polixenes. He reflects to himself, "How human nature sometimes betrays its own foolishness and its tender feelings, and makes itself the laughing-stock of coarser minds". He has incautiously betrayed his feelings, and thinks that the material minds or hearts of Polixenes and Hermione may find cause for merriment in his agony.

153. **Looking on the lines, etc.** "Looking on the features of my son....." The words may be considered as spoken aloud, after his "Aside" of 151-3.

154. **methoughts**, an Elizabethan variation of "methought," i. e. "it seemed to me."

I did recoil twenty three years, "I seemed to go back to twenty three years ago." This is an uncommon sense for *recoil*, which is usually taken to mean a rebound or a violent springing back. Here it simply signifies to cast the memory back to the past.

155-8. **and saw myself unbreech'd.....too dangerous,** "and I saw myself (in imagination) without breeches and wearing my green velvet coat, my dagger being guarded in case it should hurt its owner, and so prove too dangerous, as ornaments often do." Leontes finds the sight of Mamillius carry his mind back to his own boyhood. In those days, he did not wear the breeches or trousers of a man, but the green coat which forms a boy's dress. Boys were allowed to carry a dagger as an article of dress, but it was

fixed so that the blade could not be drawn out of the sheath, i. e. the blade was muzzled to prevent it from cutting its owner just as a muzzle is fastened over a dog's head to prevent it from biting.

159. **How like, methought.....this kernel,** "and it seemed to me that I was in those days very much like this youngster." A *kernel* or seed is taken as a symbol of something immature and undeveloped, i. e. the child is the seed of the man he will become some day.

160. **This squash,** the word *squash* was slang for "youngster" or "child." Literally it meant an unripe pea pod, and may be compared to our modern slang word "kid." *gentleman* is also used ironically: "How similar I was to this youngster, this baby, this ungrown gentleman."

160-1. **Will you take eggs for money?** this is a proverbial expression, meaning. "Will you be content to accept promises instead of cash?" or "Will you allow yourself to be cheated?" It probably had its origin, as most proverbs have in some anecdote or fable. but we do not know what that was. The idea is being formed in Leontes' mind that he is being cheated, and that his wife and friend are offering him false words instead of honesty, and even in his talk to the child he cannot help his thoughts from coming into his words.

161. **I'll fight,** I would resist being imposed upon.

162. **Why, happy man be's dole,** "why then, happy man be his lot," or may happinesss be his share in life!" A *dole* is a share or portion of anything, and this was another proverbial expression with the sense, "May happiness be his fate!"

165. **Do seem to be,** observe that Leontes does not ask, "Are you as fond of your son as we are of ours?" but uses the words "seem to be." Does this convey a suggestion that Hermione only "seems".

165. **If at home sir,** when I am at home sir.

166. **He's all my exercise, etc.** "he is my sole occupation, my pleasure and my business" The word *matter* is used very freely by Shakespeare, and means here "my care" or "the object of my thoughts."

167. **Now my sworn friend..... mine enemy,** Polixenes exaggerates in using the word *enemy*; what he means is that I is son and he are associated in every kind of mood and in all possible relationships.

168. **My parasite.....statesman, all,** my close companion, my brother soldier, my adviser - he is everything to me." The word *parasite* means a hanger-on or toady, literally anything which has no independence by itself but clings to something larger than itself. Here the word may be freely translated as "chum" though it usually has an unpleasant sense.

169. **He makes a July's.. .. December,** his company is so good and he amuses his father so thoroughly that a long summer's day seems as sort as a day in winter.

170-1 **And with his varying childness.. my blood,** "and with his varied moods of childhood prevents my blood from growing thick with melancholy or old age. It was a superstition of the middle ages that with advancing years and sorrow, the blood became thick.

171-2 **So stands this squire.....with me,** "such is the relation of this lad to me." *squire* used to mean a young man who was about to become a knight, and was serving a kind of apprentice-ship to knighthood in the first place. A squire did not wear spurs, but was a probationer.

173. **And leave you.....graver steps,** "and leave you (Polixenes and Hermione) to your more serious matters." Considering the suspicions in the mind of Leontes, the concealed bitterness in those words, and the dramatic irony, are great. Dramatic irony always arises when the words of any character have a significance for the audience not perceived by other characters on the stage.

174. **How thou lovest us.....Apparent to my heart,** "let the degree of your love for me be shown by the kindness with which you entertain my brother Polixenes. Let the most expensive things of Sicaly be given to him as if they were cheap. Next to yourself and my young son, Polixenes is the heir-apparent of my love." There is much suppressed bitterness and dramatic irony in these words too, especially in line 175, where we have the veiled suggestion, "Let my wife's love, which should be the dearest thing in Sicaly for me, be given cheaply to any lover."

rover, applied to Mamillius as a term of endearament, as we would say "rogue" or "mischief." *Apparent to*, heir to. There is bitterness here because Leontes suggests that Polixenes has already inherited or succeeded to the love of Hermione.

177-8. **If you would seek.....attend you there?**—"if you want to find us again, we shall be found in the garden. Shall we wait upon you there?" *yours* has the sense of "at your disposal" or "awaiting your convenience." *shall's* is a contraction for "shall us," an Elizabethan variant of "shall we."

attend, wait for.

179-80. **To your own bents.....beneath the sky,** "dispose of yourself according to your inclinations. If necessary you will be found as long as you are in the world." Leontes speaks thus in order to give his wife and his friend the impression that he is absolutely trusting and unsuspicious. Thus he will get them into a mood of confidence and be able to observe their conduct so as to confirm his suspicions. The word *bent* has the meaning of "tastes" or "individual likings," and it is still a common enough word.

180-1. **I am angling .... give you line,** this bears out the intention mentioned in the previous couplet. He is giving them freedom in order to lead them on to their downfall. When an angler has hooked a heavy fish, he has to "play" it carefully. When it rushes or

plunges heavily, he must give out more of the line from his reel or the fish will break the line and get away. Then he will gradually wind in the line again, continuing this process till the fish is exhausted. Hence to "give a person line" has become a metaphor for to give him freedom that will ultimately lead to his capture or downfall.

181. **Go to!** the Elizabethan equivalent of "Go on!" or "Carry on!"

18'-5. **How she holds up.....allowing husband,** "how she holds up her face to him, and behaves with all the boldness of a wife which her husband allows!" The word *neb* is an old word which in the first place meant the beak of a bird. But it is still common enough in the northern English and Scottish dialects, used for the beak of a bird or the nose of a person. Leontes uses the word *neb*; then he explains the rather uncommon word by repeating it as "bill" But the sense is simply "face," and his jealous imagination makes him think that she is speaking to Polixenes with all the assurance and boldness which in a wife is allowed to her husband only.

186. **Inch-thick, knee-deep.....forked one,** "I am completely and deeply plunged in the lot of a cuckold!" The old coarse jest of the middle ages was to call the husband of an immoral woman a "cuckold," and to depict him pictorially as a man with a pair of horns growing out of his head. To seduce a man's wife was "to give him the horns to wear," and the husband was depicted as a low or a foolish person with forked horns, *i. e.* a forked one.

Inch-thick. a person who lacks perception, who is not quick to notice or resent an affront, is called "thick-skinned" in English, the sense being that he has no finer feelings but is covered with a thick skin of indifference. Leontes means that his own skin must be one inch thick, since he has been so slow to notice the insult that has been put on him.

knee deep, o'er head and ears, colloquial expressions for "deeply plunged in." We still talk of a man as being "head over ears in love," or in debt, meaning that he is deeply in love or heavily in debt. Leontes says he has no doubt that he is deeply sunk in cuckoldry.

187-8, **thy mother plays.....hiss me to my grave,** the word *plays* used of Hermione means "is disporting herself," but when Leontes uses *play* of himself, he means "take the part of;" i. e. "Your mother is sporting, while I assume a part also, and such a disgraceful part that the result of it will bring me to a shameful grave." That is to say, the issue (outcome) of his part of a betrayed husband will be that men will hiss scorn at him when he dies.

189-90. **contempt and clamour..... knell,** the *knell* is the ringing of the church bell to mark a death or a burial. Contempt and noisy confusion will mark the disgraceful death of Leontes as the result of his wife's intrigue.

191. **There have been..... cuckolds ere now,** there have been many men, unless I am mistaken, who have had unfaithful wives.

192. **at this present,** at the present time.

194-6. **That little thinks she has been.....Sir Smile, etc.** "who little thinks she has been enjoyed in his absence, and his rights stolen by some smiling hypocrite of a friend." The metaphor is that of a man robbing another man's fish-pond by sluicing, i. e. letting off the water by the sluice gates and then getting the fish when they are left on the bottom. Sir Smile was a stock term for a smiling but insincere person; as Shakespeare said in *Hamlet*, such a man as can "smile and smile and be a villain."

196. **nay, there's comfort in't . against their will,** "indeed there is comfort in the thought that other men have also had their wives stolen like mine, against their will."

gates, this is continuing the metaphor of a fish-pond, from which the water can be drawn off through sluice-gates so that the fish may then be gathered up.

199. **revolted wives,** unfaithful wives, who have become disloyal to their husbands.

200. **Physic.....is none,** there is no cure or medicine for this evil.

201—2. **It is a bawdy planet.....predominant,** "It is an immoral star which will affect mankind wherever its influence is strong." This sheds some light on the Elizabethan belief in astrology. It was firmly believed that the stars had great influence on the lives and fortunes of men, and that when a man was born, his fortune was determined by whichever planet occupied the most prominent place in the heavens, i. e. predominated at the time of his birth. Thus Leontes, in a mood of fatalism, says that there must be some planet which causes unfaithfulness among wives, and that it will affect those under its predominating influence whenever it comes. Shakespeare did not believe in the power of the stars himself; he makes Cassius say :

> "The fault, dear Brutus, is not in our stars
> But in ourselves, that we are underlings."

202—3. **and t'is powerful... ....and south,** and it is powerful, we may conclude, in every quarter of the world.

many thousands on's.....feel it not, "many thousands of us suffer from the affliction of unfaithful wives, but are not aware of it." Leontes' mind, from imagining immorality in his innocent wife, has now turned and is attributing immorality in general to womankind. He generalises from a particular case, just as Hamlet does when he extends his mother's sins to all women.

209. **thou'rt an honest man,** "you are a good boy." Leontes gives the boy an address more suited to his equal in years.

210. **this great sir**, "our royal visitor." Leontes speaks in tones which are almost sarcastic, in spite of his own great insistence on Polixenes continuing to stay.

211—12. **You had much ado to make.....still came home,** "you had much trouble in detaining him. When you made an effort, he still refused to stay." The metaphor is that of a ship which casts its anchor overboard when desirous of remaining in a place. But it is of no use unless the hook of the anchor takes firm grip in the sand or the rocks at the bottom. A ship which "drags its anchor" is not properly moored. Taking the metaphor of anchoring a ship, Camillo says that Leontes had great difficulty in anchoring his friend to stay in the place. As often as Leontes threw out the anchor to hold Polixenes, it still came back without getting a hold.

Did'st note it? did you notice the fact?

213. **made his business more material,** made out that his business was of more importance than a prolonged stay.

215. **They're here with me.....a so-forth,** the "they" who are already with Leontes refers to the crowd of gossipers and scandalmongers who always come round a man with hints and jests when his wife has behaved badly. Leontes takes a certain significance and hidden meaning out of Camillo's words, which are not intended, for Camillo does not insinuate that there is any unworthy motive for Polixenes yielding to the queen's entreaty, though he had refused Leontes. Leontes however thinks that this is his meaning, and says: "They are around me already, the usual crowd of scandal mongers, whispering and hinting, "Leontes is a so-and-so!" That is, they are already calling him a cuckold. *rounding* is much the same as "whispering." *so forth* is about the same as "et cetera."

'tis far gone ..... gust it last, "the rumour has gone far when I am the last to hear it." *Gust* is literally

"to taste," and Leontes refers to the well known fact that the victim of a rumour is often the last to hear it.

How came't Camillo, etc. Leontes is sounding Camillo to see what motives the servant will impute to Polixenes. It is an unworthy action to do so.

219-20. **At the queen's be't .....it is not,** "at the queen's entreaty let us say ; the word "good" should be appropriate, but, as it happens, it is not." The rapid increase in Leontes' jealousy is seen in the fact that he dares to say to a servant that the word "good" is not fitting when applied to the queen. The words "so it is," must be read "as things go," or "as matters stand."

220-1. **Was this taken .....but thine,** "was this fact perceived by any intelligent head other than your own ?" Leontes is attaching great importance to the fact that Polixenes yielded at once to the queen's entreaty, and wonders whether any one else has noticed it.

222-3. **For thy conceit...common blocks,** "for your mind is very receptive, and will pick up more than common heads." A *block* was a piece of wood shaped like a human head on which hats were placed in the process of manufacture to have the moisture dried up. Here Leontes uses *blocks* in the sense of heads, though he keeps up the idea of absorbing moisture which the blocks give him, and says that others may not have noticed, since Camillo's head usually absorbs more than the heads of common and unobservant men.

223-5. **not noted is't.....extraordinary,** "it is not noticed yet, is it, except by men of fine and observant nature ? by some individuals with extraordinarily clever heads ?" Leontes is speaking with exceeding bitterness and irony, and trying to find out from Camillo whether any rumours have been going about to confirm his suspicions.

225-6. **lower messes.....Perchance.....purblind ?** "and the lower ranks are perhaps so blind as not to see this business ? " The word *messes* literally means

"dishes" or " preparations of food," but the word *mess* is also applied to a number of people combined for the sake of eating together as in " the officer's mess." In the days of Shakespeare the lord or master sat at the head of the long table at dinner. The more senior people sat next to him and the humbler ranks sat at the bottom of the table. Hence the place at table was the mess or social grading, and by " lower messes" Leontes means the humbler servant classes who sat at the bottom of the table.

purblind, completely blind ; unseeing.

227. **Business, my lord.....stays here longer,** Camillo does not understand the significant tone in which Leontes employs the word *business* and misses the drift of Leontes' remarks. He says, "Why, I think most people understand that the king of Bohemia is to stay here longer."

230. **and the entreaties,** and to satisfy the entreaties. Notice that Camillo has still not the least idea of what Leontes is hinting at.

232. **satisfy ! Let that suffice,** Leontes repeats the word *satisfy* but uses it in an ugly sense, as if it meant the satisfaction which a lover gives to a woman who is his mistress.

233. **Let that suffice !** that word is enough ! we will say no more.

234. **the nearest things to my heart,** the innermost secrets of my heart.

234-37. **as well My chamber-councils.....Thy penitent reformed,** "as well as personal discussions in my chamber, where you have cleared my mind as a priest does to his confessing sinner, and I have departed from you as happy as a reformed and repentant sinner " Leontes takes the simile of the Catholic system of confession. The sinner appears privately before the priest, and confesses his sin. The priest clears or absolves him from the sin, and the " penitent," *i. e.* repentant man departs in a reformed

state. Leontes says that he has been as trustful in the past of Camillo as a penitent sinner has been of the priest, and has derived similar benefit from private talks with him.

chamber-councils, conversations in the king's private chamber.

237-9. **But we have been Deceived.....seems so,** but I have been deceived in regard to your honesty, or rather deceived in that quality which seemed to me honesty.

Be it forbid, May God forbid that that should be true.

240-43. **To bide upon't.....From course required,** "to continue upon that point, you are not honest, or, if you are inclined to honesty, you are a coward which stabs honesty from behind, keeping it back from the obvious course." The word *hox* meant to cut the hock or hamstring muscles of a horse on the battle-field, so disabling the animal and bringing down the rider. It was a cowardly action in the eyes of gentlemen. Leontes says that Camillo treats honesty in such manner, rather than face a course of action which is unpleasant.

243-5. **or else thou must be counted.... negligent,** "or else you must be reckoned as a servant who has been planted deep in my personal confidence, and careless in that great trust." The first possibility was dishonesty. the second is carelessness.

245-7 **or else a fool.....all for jest,** or else you are a fool who sees a game played to the utmost, the heavy stakes paid, and imagines it all to be a jest." The final possibility is simple foolishness, because of which Camillo can not see the seriousness of the game played between Hermione and Polixenes, but thinks it merely like a game of cards for no stakes. The word *home* is often used by Shakespeare in the sense of "deeply" or "to the utmost." Speaking of his daughters, Lear says "But I will punish *home.*"

248. **fearful,** cowardly ; nervous.

249. **In every one of these, etc.,** "no man is completely free from any one of these failings, but his negligence, his foolishness, or his fear will sometimes appear among the many activities of the world." **puts forth,** assert itself ; make itself apparent.

253. **wilful-negligent,** deliberately negligent.

254-6. **if industriously I played .....well the end,** "if ever I deliberately acted like a fool, it was my carelessness in not properly estimating the consequences." Camillo speaks in paradox, *i. e.* "if ever I sinned deliberately, it was due to carelessness ; if ever I was foolish, it was deliberate."

256-60. **if ever fearful To do a thing.....infects the wisest,** if ever I feared to perform anything of which I doubted the result, and act of which the successful execution would condemn him who had thought of not performing it,—well such a fear sometimes affects the wisest of us.

260-2. **these, my lord.....Is never free of,** these, my lord, are commonly recognised weaknesses that even the most honest man is never completely free from.

262-4. **But, beseech your grace,.....its own visage,** "but, I beseech you, my lord, let me know my fault by saying what it is" *visage* is properly speaking "face" or "countenance." Camillo means that he wants to be shown the exact nature of his fault, and not to hear a general accusation.

263-5. **If I then deny.....of mine,** "if then I deny it, you may be assured I am innocent of it," that is to say, he is an honest man, and, if he denies it, his word may be relied upon.

265 7. **Ha' you not seen.....horn,** "have you not seen, Camillo, but there is no doubt you have seen, unless the covering over your eye is thicker than the horn of a cuckold—?' There were no eye glasses or spectacles in use in those days, and so it is more likely that it is the outer transparent covering of the

natural human eye which is meant. A cuckold was notoriously thick skinned and short-sighted.

67-9. **For to a vision so apparent .. . be mute,** for regarding a spectacle that is so obvious, rumour cann .t have been silent.

269 71. **or thought .... My wife is slippery,** " or you must have thought it, for the power of thought must be lacking in any man who does not think my wife deceitful " Leontes is becoming coarse and direct in his surmises, determined to get the opinions of the old servant

271-3. **If thou wilt confess.....then say't,** If you will admit the truth, and not merely give me an insolent " No " as if you had no eyes, ears, or power of thought, then admit it.

274-6. **I would not be a stander-by..... vengeance taken,** I would not stand by to hear my royal mistress slandered so without taking immediate vengeance

shrew my heart, an Elizabethan form of oath, literally " Curse my heart."

277 9. **You never spoke. ..though true,** you never spoke words which did you less credit than this statement. To repeat them would be a sin as deep as that of which you accuse her—if it were true.

Is whispering nothing ? "Is it nothing that they often whisper to each other ?" Leontes is commencing a list of the endearments and caresses which he thinks have passed between his wife and friend. From Shakespeare's picture of both of them, we must conclude that Leontes either imagines them or invents them.

280-83. **Is leaning cheek to cheek.....foot on foot,** is it nothing for them to lean together till their cheeks touch, to rub noses with each other ? Is it nothing to kiss deeply ? To stop in the course of laughing with an amorous sigh ?—that is always on intallible sign of failing fidelity. Is it nothing to ride horseback side by side, so close that her foot rests upon his ?

284. **Skulking in corners .....swift,** is it nothing that they hide in corners with each other, and when apart they wish the clock would travel more swiftly to the time of their next meeting ?

285 7, **Hours, minutes ?.....unseen be wicked ?** (is it nothing) to wish that the hours were minutes and that noon-day were midnight, so that they may meet ? Is it nothing that they wish everybody to be blind with cataract except themselves, so that they may be unseen in their wickedness ? " **the pin and web,** was the Elizabethan term for cataract, that disease of the eye in which a film grows and has to be removed.

289—91. **Why, then the world—.....If these be nothing,** if you call these things nothing, then the world and all that it contains may be termed nothing. The sky above us may be called nothing, Polixenes himself is nothing, and all these things have nothing substantial connected with them if you call this affair nothing.

Good my lord, my good lord, It was a common Elizabethan custom to invert the order of words in this manner, when addressing a person.

292. **diseased opinion,** "of this unnatural opinion you have formed of your wife " **and betimes,** and early ; i. e. "and get this bad thought out of your mind soon."

293. **Say it be,** admitting that it is.

294—301. **It is .....running of one glass,** note the violence of Leontes' words. He will not retain composure if any word is spoken to defend Hermione, and his anger seems to have gathered and made ready to discharge itself with the speed of a monsoon storm. He is almost more violent than King Lear, to whom he has a certain family resemblance.

296—301. **Pronounce thee a gross lout . ...running of one glass,** "and I call you a coarse fool and a slave without intellect, or else a hesitating weakling who can look at good and evil and try to side with them

both. If my wife's liver were as bad as her life, she would not survive one course of the hour glass." The Elizabethans were very fond of quibbles on words, and even in this serious and angry speech, Leontes plays on the double meanings of *liver*: an organ of the body in the one sense, and one who lives or exists in the other. Thomas Hood makes use of the same in a comic poem, where he makes a lover say:

> "Be thou my gift, and I will be thy giver!
> Be thou my life, and I will be thy liver!

one glass, there were no clocks of our modern pattern in those days, and periods of time were measured by a glass consisting of two bulbs with a tiny opening connecting them. Time was measured by the period required for the sand to run from one bulb to the other. Such an implement, timed so that the sand empties itself into the lower bulb, is still used by many English housewives to time the boiling of eggs.

302. **Why, he that wears.....Bohemia,** "why, Polixenes, who wears her as constantly as if she were a medal of herself about his neck;" i.e., the queen could not be more in his company if she were turned into a medal with her own face on it, and worn about the neck of Polixenes. Compare *Henry VIII, II, II, 32*:

> "A loss of her,
> That like a jewel has hung twenty years.
> About his neck."

303-7. **who, if I Had servants..... undo more doing,** "and if I had true servants around me with the sense to see what affected my honour and their own advantage, who could see where they stood to gain, they would take steps to prevent more conduct of such a kind." The *who* commencing the sentence appears a relative pronoun, but as the relative construction is forgotten in Leontes' anger, it may be regarded as a conjunction. Leontes is partially threatening, partially bribing Camillo here, the former when he speaks of the servant having ignored the king's

honour, and the second when he hints at "profits" and "thrifts" to be made by acting against Polixenes. **thrifts**, gains or payments.

undo more doing, make it impossible for them to act thus.

307-9. **and thou his cup-bearer.....rear'd to worship**, "and you are the one whose duty it is to present him with the wine-cup-you whom I have raised up from a lower status and trained in a position of dignity—." Leontes has made Camillo the chamberlain, the lord whose place it is to present the king and any guest of royal rank with the wine cup. **meaner form**, he has raised Camillo from a much more lowly status than he now has, and "bench'd" him, *i.e.* given him an assured seat or position, and educated him to honour. The word "worship" must be read here as meaning a state of respect or a condition of respect.

309. **who mayst see**, you, Camillo, who can see, etc.

311. **galled**, irritated; wounded.

311-13. **mightst bespice a cup.. ..... were cordial**, the favourite drink of the age was spiced wine, that is, wine to which some fragrant spices had been added. Leontes hints that Camillo might add such spices to a cup of wine (poison) as would give Polixenes the everlasting sleep of death, and that drink would be cordial (life-giving) to himself. *wink* is an abstract noun, meaning "closing of the eyes" or "sleep."

314 **with no rash potion**, not with a violent drink, which would make the victim fall dead suddenly.

315. **But with a lingering dram .. ..like poison**, "but with a gradual drink, taking effect slowly, that would not take effect so horribly as poison does." Camillo admits that he knows of slow poisons which would not show sudden and dreadful results, thereby arousing suspicions.

317, **crack**, flaw; vice.
my dread mistress, "my mistress whom I respect." *dread* is used in a milder sense than usual, meaning "imposing" or "grave."

318. **So sovereignly, being honourable**, always so royal because so very honourable

31 . **Make that thy question..... rot**, the words are a little obscure, but *that* probably refers to the "crack" or vice in his mistress which had been dismissed by Camillo in order to talk of his love for Leontes. The angry king says, "Make that crack the question we are discussing, and go to the devil with your love!"

320 **Dost think I am so muddy..... this vexation, etc.** this long passage is a single sentence, down to the words *moving to't*, and must be taken as a whole: "Do you think I am so dull of mind and so unreliable as to get myself into this worry, soil the purity and whiteness of my married life, the preservation of which means peace of mind and the dishonour of which stings like pricks, thorns, nettles and wasps—do you think I would lay scandal on the mother of the prince, my son, whom I believe to be my son and love as such—would I do all this without full motives for it?"

321, **sully**, to make soiled or foul. **my sheets**, the sheets of the marriage bed, which are taken as symbolic of married life An unfaithful wife is thus said to have sullied the marriage bed, when the purity of the married state is meant. **to preserve is sleep**, if a man realises that his wife is unfaithful, he is not likely to sleep happily. **spotted**, stained. **goads**, a goad is a sharp pointed instrument used to spur on a bullock, like the ankus of an elephants mahout, more freely, any spur or irritating thing. **ripe**, full; adequate.

328. **blench**, the accepted meaning of the word is "to turn pale," and this does not give very good sense. There is a use of the word in Shakespeare meaning "to swerve" and thus it may be that Leontes means "Could any man so swerve from his duty?" Cp. *Measure for*

Measure, IV, V, 5: "Though sometimes you do blench from this to that."

329. **fetch off, kill.** Shakespeare's characters often use a mild expression rather than an ugly word. This is what we term *euphemism*.

331. **as yours at first,** to the position of wife which she held before.

332-4. **and thereby for sealing.....allied to yours,** "and thereby silencing the slanders of tongues in courts and kingdoms allied to our country." Camillo's first argument is on behalf of Mamillius, and his second is on behalf of the good name of the State.

335. **Even as I.....set down,** exactly as I had myself planned the course of my actions.

336. **give no blemish,** do no injury.

My lord, Go then .....not your servant, Go then, my lord, and with a face as innocent as when attending a friendly dinner, continue to associate with your queen and Polixenes. I am the one who serves him with wine, and if the drink I give him proves wholesome then you may say I am not your servant.

341-3. **This is all.....split'st thine own,** that is all the business. Do this, and you earn a full share of my heart's love. Fail to do it, and your own heart may be pierced !

345-6. **But for me, What case stand I in ?** But as for myself, in what a plight do I find myself !

347. **my ground to do' it,** my grounds for doing it.

348-50. **Is the obedience to a master.....are his so too,** is that I must obey a master who has rebelled against his truer nature, and will have all who are his followers do likewise.

To do this deed, if I do this deed.

351. **find example,** find precedents or similar cases in the past. Read, "Even if I could find examples of thousands who had slain the sacred persons of kings and profited thereby, I would not do this."

The Stuart kings believed in the "divine right" of the crown, saying that a king was appointed in a divine authority by God and could do no wrong. The ceremony of the coronation contained the rite of anointing the newly-made king with oil, performed by the bishop, and the Stuarts spoke of themselves as God's anointed representatives. Shakespeare sometimes uses this phrase an an indirect compliment to the ruler of his own time, James I. *I'ld* is now-a-days further contracted into *I'd*

353-55. **but since Nor brass .....itself forswear't,** "but since no brass tablet, no monument of stone or document bears record of a single instance (where the slayer of royalty has prospered) then even villainy personified would refuse to do so." This could only have been written to please James I, who would agree that to slay any king must be bad. These words could never have been written in the days of Queen Elizabeth who had herself ordered the execution of James's mother, Mary Queen of Scots.

forswear, desist from ; swear not to do.

355-7. **I must Forsake... ....break-neck,** "I must leave this court, for to do this deed or not to do it is for me a disaster." **break-neck,** is used figuratively for any kind of ruin or disaster.

357. **Happy star reign now!** "may my good fortune now be in the ascendant!" The Elizabethans believed in astrology, and thought good or bad fortune was to be ascribed to the influence of certain stars.

358-9. **methinks my favour here begins to warp,** "it seems to me that the friendship of my reception here begins to fail." To *warp* is to become twisted and out of shape, and is used of anything which loses its straightness of shape. Polixenes says that the kindness of his hosts is becoming somewhat twisted or distorted.

Not speak? "He would not speak to me?" Polixenes has met some one, evidently Leontes, who has passed him rudely without speaking.

361. **None rare,** no uncommon news; nothing out of the ordinary.

3 2. **such a countenance As he had lost.....loves himself,** "such a face as he would wear if he had lost a province or a district as precious to him as his own life." Leontes had passed Polixenes frowning deeply.

365. **With customary compliment,** with my usual greetings.

366. **Wafting his eyes to the contrary,** turning his gaze in the opposite direction.

366-9. **and falling A lip of much contempt.....his manners,** "and dropping his lips in an expression of great contempt, he sped past me, leaving me to wonder what is going on that so changes his manners towards me." **falling,** letting fall; lowering.

breeding, forming; growing up.

It will be noted that Leontes' jealousy moves with the speed of a jungle fire, even more speedily than that of Othello. It is only a few minutes since he was polite and friendly to Polixenes, and nothing has happened in the interim except the imaginations of his own jealous mind to make him behave thus rudely to a guest.

370. **I dare not know,** Camillo does not say "I do not know," but hints that he knows but dare not speak his knowledge.

371. **Do you know and dare not?** Do you know, but dare not speak?

372. **Be intelligent to me,** "Impart the matter to me." The word intelligent is used here in the sense of 'communicative" or "informative." To be "intelligent of" is usually taken to mean conscious or aware of, and this usage of Shakespeare's is most uncommon.

372-4. **'tis thereabouts For, to yourself .....you dare not,** "it is something like this—for in your own mind you must know what you do know—and you

cannot say you dare not." In other words Polixenes says "It must be something of such a kind that you know but fear to tell."

374-6. **Good Camillo....mine changed too,** "Good Camillo, your altered looks are like a mirror to me in which I see that my own looks (status) are also changed." Polixenes means that the change in Camillo's attitude is like a glass in which he sees that his own position in the court has suddenly changed.

376 8. **for I must be A party..... alter'd with it,** for I must be a sharer in the general change, since I myself seem to be changed by it.

378-80. **There is a sickness ..yet are well,** "there is a sickness which has made some of us ill here. I cannot give a name to this disease, but it has been contracted from you who are in good health." Camillo speaks figuratively or allegorically; he says in fact that there is something wrong, that Polixenes is the cause of the disturbance in the minds of others, but an innocent cause.

38 -2. **How! caught of me! .....the basilisk.** " what! the disease has been contracted from me! Do not make me out to be as deadly as the basilisk!" The *basilisk* was a fabulous monster in literature of the middle ages. Sometimes it was said to have the power of destroying all it looked upon by the deadly force of its eye (sighted); sometimes it was said to have so horrible an appearance that whoever looked on it was destroyed.

383-4. **I have looked.....killed none so,** " I have looked on thousands of people who have fared all the better because of it, but I have killed none by my looks." He is still keeping up the idea of being like the basilisk which kills with a look. The verb *to speed*, (Old English *spedan*,) meant " to prosper," We have the original sense in the prayer, "God Speed you!" That is the sense here.

384-88. **Camillo, As you are.....In whose success we are gentle,** Camillo, as you are certainly a gentle-

man and moreover have the experience of literary education, which is as great an ornament to a gentleman as the noble names of his parents, for it is only as successors to them that we are called gentlemen.

thereto, in addition. **Clerk like experienced**, "experienced in clerical things." The word *clerk* was used in the sense of "scholar" or "learned man." **in whose success**, in succession to whom. **gentle**, noble.

389-91. **If you know aught .....In ignorant concealment**, "if you know anything of which it is necessary that I should be informed, do not lock that fact from me in the concealment of ignorance."

391. **may not**, dare not ; can not,

392. **and yet I well**, and yet you say that I am innocent.

394-400. **I conjure thee.....how best to bear it**, I direct you, in the name of all the obligations between man and man which honour makes us recognise,—and this request of mine is by no means the least of them – that you tell me what harmful happening you guess to be creeping upon me. How far off is it, or how near ? How can it be prevented, if that is possible ; if not, what is the best way to face it ?

parts of man...'''acknowledge, "all the duties imposed by honour on man." *Furness.* **incidency**, contact ; invasion.

401-2. **Since I am charged.....think honourable**, "since I am requested in the name of honour, and by you whom I think honourable."

402-5. **therefore mark my counsel.....so good night**, so note my advice, which must be acted upon with speed as great as I use in uttering it or both you and I are lost and may say "Good bye!" to everything.

405. **On, good Camillo ?** Go on, good Camillo.

406. **I am appointed.....murder you**, *him* is used here as equal to "the man who" or "the one who is

to." In modern English we would not employ a pronoun, but simply say "I am appointed to murder you."

409-11. **As if he had seen't..... forbiddenly,** "as positively as if he had seen the deed, or had been the agent which compelled you to do it, that you have had improper relations with his queen." The word *vice* as a verb is not found in modern English, and this passage presented such difficulties to some that editors have changed the text by substituting "tice" *i. e.* "entice" for it. It is unnecessary to do so, as *vice* is used here in the sense of to force or screw tightly as in a vice, *e. i.* to impel forcibly. *Cp Twelfth, Night V. I 116-7*:

> "I partly know the instrument
> That screws me from my true place in your favour."

411-13 **O, then my bestblood...betray the Best!** "O, if that is true, may my life-blood turninto a diseased jelly and my name be coupled with that of the man who betrayed the best Man of all!" The Bible relates that Judas Iscariot. one of Christ's discriples, betrayed Christ to his captors for thirty pieces of silver. Hence the name of Judas is always used as the greatest type of betrayer or traitor. Polixenes says that if Leontes' suspicion were true, then the name of Polixenes would deserve to be coupled with that of Judas. *the Best*! the Most High; Jesus Christ.

414-8. **Turn then my freshest . .. heard or read,** may my most honourable reputation be turned into a smell that will strike the least observant nose whenever I arrive, and may my presence be avoided and hated more than the greatest pestilence that we have ever heard of or read about!

418—20. **Swear his thought..... their influences,** Shakespeare uses *swear over* in the sense of to swear against or to deny a thing. The meaning is "You may swear against his thought in the name of every star in the heavens and of all their influences," or "Even if

you were to swear and deny his thought by every star, etc." It was customary in Shakespeare's time to attach great power and influence to the stars, and to swear by them.

420—23. **you may as well.....of his folly,** "you might just as well forbid the sea to feel the moon's influence as seek to remove Leontes' folly by an oath or shake the structure of his foolishness by sound advice." As scientists know, it is the mass or gravitational attraction of the moon which causes the tides of the sea to rise and fall' and this is the sense in which the sea obeys the moon.

423—5. **whose foundation.....standing of his body,** 'for the foundation of his foolishness is established on his deep belief, and will last as long as his body lasts." **is piled upon,** is rivetted to. *piles* were great wooden stakes which were driven in to keep fast the foundation of a house. **continue,** last as long as. **standing** the duration or existence.

How should this grow ? how can this belief have grown in him ?

427. **how 'tis born,** how it came to arise.

429—30. **That lies enclosed in this trunk.....away to-night,** "that is contained within this body of mine, which you shall bear away with you to-night as a guarantee." Camillo says that he is also coming with Polixenes in his flight, so the latter may trust him since he is carrying the body or person of Camillo away with him as a pawn or pledge. *trunk* is a term often used for body, and anything left or given to another person as security is said to be "in pawn."

431—5. **Your followers I will whisper..... discovery lost,** "I will quietly inform your followers of the business (of flight.) and will get them out of the city by twos and threes from the various smaller gates. As for myself, I shall devote my fortunes to your service, for my career here is ruined by this disclosure I have made."

several posterns, there was a wall around the city, with one or more main gates and several smaller gates or posterns. *discovery*, means here "what has been revealed," and not as usual "what we have found out."

445. **Be not uncertain**, have no doubtlet about the matter.

447-8. **which if you seek.....dare not stand by**, "though if you endeavour to prove the truth of my words, I dare not maintain them." Camillo asserts that he has spoken truth, but, in his humble capacity, he dare not come into the open and avouch them for fear of consequences.

448-50. **nor shall you be.....execution sworn**, "nor will you be any safer than a man whose sentence has been delivered by the king himself, and whose execution has thereupon been ordered." The word *thereon* is the first word of the clause "thereon his execution sworn," according to the punctuation of the Folios.

451. **his heart**, the feelings of his heart; his intentions.

452-3. **Be pilot to me.....neighbour mine**, "you be my guide, and the stations which you occupy in life shall ever be equal to mine own." The plural number of places has puzzled many commentators, who have wished to change it into "pace," i e. "your footsteps shall ever accompany mine." It is not necessary to make any emendation.

454. **did expect my hence departure**, were expecting me to depart from this place.

456. **as she's rare..... great, etc.** "and as she is so splendid, his jealousy must be correspondingly great," or "and as he is a grest man, so his jealousy must be correspondingly violent." Camillo reasons that great personalities have more violent emotions than ordinary men.

458-61. **and as he does conceive.....more bitter**, and as he thinks himself dishonoured by a man who

has ever been his professed friend, so that fact will make his revenge more bitter.

o'ershades me, hangs over **me.**

4 2-4. **Good expedition prove.....i'll ta'en suspicion,** this passage can only be understood if we examine Shakespeare's intentions. If the queen were in danger it would be the act of a cad for Polixenes to take to flight and leave her alone to meet the wrath of Leontes. But these words show that Polixenes does comprehend the extent of Leontes' suspicions and thinks that there is only a jealousy of Polixenes' intentions, which will be removed if he departs. He assumes that the jealous Leontes has as yet no anger or suspicion against the queen, and will regain his peace of mind on the departure of Polixenes. Thus the words of Polixenes may be followed: "May speedy haste prove my ally, and my speedy departure be a blessing to the gracious queen, who is also the theme of Leontes' thoughts in this affair, but as yet does not share any of his ill-conceived suspicions." Polixenes seems to have forgotten the full extent of the revelation of Camillo in lines 410-11.

466. **avoid,** the word has here the sense of "leave" or "depart," a usage sometimes found in Elizabethan English.

467. **to command,** to dispose of as I choose.

469. **take the urgent hour,** act according to the urgency of the time.

ACT II.

Scene I.

At the commencement of this scene there is a note of joy and gladness, a break in the gathering tragedy which has manifested itself in Act I. Here we see how Shakespeare skilfully mixed grave and gay elements in his dramas, avoiding a continuity of any single mood, at least in his later plays. But the suggestion of a sad

tale and of graveyards prepares the reader for the entry of Leontes, wild with rage at the flight of Polixenes and Camillo. The tragic element of the play thus comes on with rushing swiftness. The reader will see two diverse elements side by side, idyllic gaiety and tragic pathos, and this is characteristic of the final stage of Shakespeare's art, when the sun seems to shine through black and threatening clouds.

1. **'Tis past enduring,** it is more than I can stand.

6. **I love you better,** "I love you in a more manly way." The mothers of the Elizabethan age regarded early sexual love as a manly achievement.

7-11. **Not for because.....made with a pen,** "not for the reason that your eyebrows are very dark, although they say that dark eyebrows suit some women best, provided they are not too thick, but are just like a delicate circle or crescent as if traced with a pen." Still the ideal which would shock us in our days: Shakespeare makes the young prince a nice critic of feminine charms.

11. **Who taught' this?** *you* is understood after *taught*.

13. **blue,** she answers him mockingly, for the colour blue is not found in human hair.

14. **a lady's nose..... blue,** that is to say, with drinking too much wine. All this jesting is to amuse the groundlings, the uneducated spectators, as well as to mark a passage of time for the flight of Polixenes and Camillo. The former motive is strong, for Shakespeare knew that his groundlings dearly loved clowning and buffoonery.

15. **Hark ye,** listen to me. **rounds,** becomes round, *i. e.* assumes the round figure of pregnancy. **apace,** rapidly.

The Elizabethans spoke very freely and without prudery on sexual matters, evidently even to the extent

of commenting on the queen's condition to her young son. In modern English social life, such subjects are taboo.

17. **present our services.....these days,** pay our respects to the new prince who is to be born before very long.

18. **and then you'ld wanton with us,** "and then you would be willing to sport with us, etc." The First Lady means that the birth of a brother will make the prince Mamillius into an elder son and not the only child of his parents. This will be a further step towards manhood and flirtations with the ladies of the court. To speak in such a wav to a boy now a days would be looked on as in exceedingly bad taste.

19. **spread,** grown broad in pregnancy.

20. **good time encounter her,** may she meet with a good delivery.

21. **What wisdom stirs.....tell's a tale,** "what wise talk is going on among you ? Come, boy, now I want vour company again. Do sit by us and tell us a story."

25. **A sad tale's best for winter,** this is the text or theme of the play ; it is a tale of sadness and mournful events. and it is here given its name by the first of the innocents who are to suffer in the course of action.

sprites, spirits ; goblins ; supernatural beings who dwelt in caves and rocks.

28. **to fright,** to frighten. **you're powerful at it,** you are skilled in doing so.

29. **then on,** then go on with your story.

31. **Yond crickets shall not hear it,** the *cricket* is an insect of the grasshopper family that is found in old houses built of wood, and especially around old-fireplaces, where it keeps up an incessant chirping during the long winter evenings. Its name has been immortalised in the novel *The Cricket on the Hearth.* But Mamillius does not mean the familiar chirpers, but

applies the term sarcastically to the other ladies who are chattering among themselves near by. He says that his story is for his mother's ear, and not for them.

33. **there,** at the place which the messenger ha mentioned. **his train,** along with his followers.

34. **tuft,** cluster; group.

35. **scour,** hurry; hasten. **eyed,** watched.

36-9. **How blest am I.... being so blest,** "how fortunate am I in forming such a correct judgment, in having such a correct opinion! But alas, would that my knowledge were less, for it is a curse to be fortunate in such a manner." As Polixenes should have foreseen, his flight has only confirmed the suspicions of Leontes that there has been some guilt. So Leontes first indulges in self-congratulation in possessing such insight and acute judgment, and then in the next breath wishes that he did not possess it, since it has brought him such painful knowledge.

39-45. **There may be in the cup...With violent hefts,** Leontes here indulges in some moralising much on the lines of our more modern Mr Coue, with his teachings on the effect that auto suggestion has on physical well-being. Leontes thinks in an adaptation of the proverb "What one does not know cannot harm him." He says: "There may be a spider drowned in one's drink; but one may drink from the cup and go away without having been poisoned, for he has no knowledge of the spider there to poison his mind. But if somebody points out the hateful item of his drink to him, and informs him what kind of drink he has partaken of, then he almost cracks his throat and his sides with violent retchings." In other words, Leontes agrees with modern physicians who say that mental conditions often have more effect on the body than physical defects, and that the outlook of the mind is responsible for illness. After discovering, as he thinks, that his wife has been unfaithful, Othello too wishes most vehemently that he had never found out, for then there would have been no grief in his mind.

gorge, an old word for throat. **hefts**, the muscular contractions or jerks of the stomach in the act of vomiting or expelling food.

I have drunk .....spider, that is, he has actually seen the foulness of Polixenes, now proved by his flight.

46. **pander**, a pimp; one who procures immoral pleasures for another, or acts as a go-between.

48. **All's true that is mistrusted,** all that I feared has come true. **that false villain,** Camillo.

49. **was pre-employed by him,** "had been previously employed by Polixenes." It is hard to see how Leontes can honestly believe this possible, since Camillo is obviously an old and trusted servant.

50-3. **He has discovered.....So easily open?** Polixenes has discovered my intentions of revenge, and now I remain a man under constraint. I am in their hands like a card which the player holds till he wishes to play it. How came it that the gates of the city were so freely opened to them?

53-5. **By his great authority.....On your command.** 'by the great authority which Camillo possessed, which often has shown itself as capable of having things done as if by your command."

56. **I am glad you did not nurse him,** evidently Mamillius had been reared at the breast of some other nurse, and not by his mother Hermione

57-8. **Though he bears.....blood in him,** though Leontes' jealousy does not carry him to the length of suspecting that Mamillius is by some other father, yets he says that it is a bad thing that half of the boy' personality is derived from Hermione, since she has been proved immoral.

sport, a jest.

59. **about her,** in contact with her; into her company.

60-1. **With that she's big with.** "with her unborn child that she is carrying." Leontes does not hesitate to say that Polixenes must be responsible for Hermione's pregnancy. Note the progress of his jealousy, and how quickly he has arrived at mental certainty without a shred of actual proof, apart from his own jealous surmises.

62-4. **But I'ld say he had not ..... lean to the nayward,** "but I have only to say Polixenes is not, and then I am certain you will believe my words, no matter how you are inclined to deny them." Hermione is startled, but feels sure that she still has her husband's confidence, and that he will believe her assurance in spite of any inclinations to the contrary. The expression *to the nayward i. e.* to the saying of "No!" or to the denial of the fact, is manufactured by Shakespeare, for it is found nowhere else in English. *I'ld* is a contraction for "I would," and here has the sense of "if I were to ....."

65. **be but about to say,** you will be on the point of saying, etc.

69. **Praise her ..... without-door form,** "Praise her only for her external appearance." The phrase *without-door* is equivalent to "out-of-doors," and is usually applied to a house, to denote the outside of it as contrasted with the interior. Leontes applies it to Hermione, meaning that she is to be praised only for her outer appearance or good looks, but not for her internal qualities of character.

70-74. **Which on my faith.....Virtue itself,** "..... ...which indeed deserves high praise,—and after that comes the shrugging of shoulders the "Hum!" and "Ha!" and such signs of scorn as Slander uses. No, I am wrong! I should say such as Mercy uses, for Slander will attack even the virtuous." Leontes says that once they have admired Hermione's beauty, that is all the admiration possible, for it must be followed by the usual signs of disgust which are applied to a loose woman by slanderous tongues. He becomes

stronger and says that slanderous tongues can do this to an innocent person ; to apply them to Hermione who is so guilty is an act of justice or mercy.

74-8. **these shrugs.... She's an adulteress**, "these contemptuous shoulder-shruggings, these "Hums" and "Ha's" intervene after your praise: "She is beautiful" and before you can say "She is virtuous." Let it be known to you, from the man who has most reason to grieve the fact, that she's an adulteress." Leontes keeps to the same bitter theme, and tells the nobles not to be misled by her beauty, for it only masks wickedness. This public attack shows the violence of his jealous rage, which has grown from a spark to a conflagration.

78-81. **Should a villain say so..... but mistake,** "should a villain make such a statement, even the one most full of villainy in all the world, that would double his villainy. In your case, my Lord, you are mistaken." Note the strength of her denial combined with a dignified attitude of wifely submission towards Leontes. She is firm but not violent, and keeps control and temper.

81-2 **have mistook.....Leontes**, he plays with sarcasm on her use of the word *mistake*, and says "It is you who have made the mistake of thinking Polixenes your husband, and not Leontes." *mistook* is an old-fashioned form of the past participle, current in Shakespeare's days but not in use now.

82. **thou thing**! you worthless creature! prostitute!

Which I'll not call a creature.....and beggar, *i. e.* she is a thing (prostitute the name for which he will not apply to one in her queenly position, in case barbarous people take his language for an example and use such a term for women of all different ranks in life, thus forgetting the polite distinction which should be made between high and low." In other words, she is a prostitute or whore, but he will not apply the term to her because she is a queen, and one should protect his own rank.

90. **federary,** a confederate or ally.

90-95. **and one that knows.....their late escape,** and Camillo is the man who knows what she should be ashamed to know herself, except with her vile partner in love, namely, that she's false to the marriage bed, even as bad as those women to whom the mob give bold names (such as "whore"). Yes, and she was aware of this recent flight of theirs." **bed-swerver,** in English the term "marriage-bed" is symbolic of the married state, and the crime of adultery is a sin against the marriage-bed. Thus *bed-swerver* is the same as adulteress **privy to,** a party to; an aider of.

97-8. **that you thus have published me,** that you have proclaimed me to be a wicked woman.

98. **Gentle my lord,** "My gentle Lord." This inversion of the usual order of words is common in Shakespeare, in titles of address.

99-100. **You scarce can right me.....did mistake** you will hardly make amends to me then by saying that you were mistaken.

100-03. **No, if I mistake.....schoolboy's top,** "No! if I am mistaken in the conclusions on which I have based my statements, then the centre of the world is not strong enough to support the weight of a schoolboy's top." In other words, the base of his evidence is as strong and substantial as the world, and there is no room for error. Yet there is not a scrap of evidence in Leontes' possession that would convince a modern divorce court!

104-5. **He that shall speak.....that he speaks,** "the man who trys to speak for her is guilty in a remote degree because of the fact that he so speaks." I. e. sympathy or intercession for her means sharing in her guilt.

105. **some ill planet reigns,** the Elizabethans believed strongly in astrology, and thought that the stars above had great influence on the lives and fortunes of mankind. Whatever planet happened to "predominate"

or hold the sky for the time being had a particular influence. If the planet Mars was near the earth, it meant war. Here Hermione ascribes her unjust accusation to the influence of some planet of wickedness. Shakespeare makes Cassius deny this heavenly influence, when he says:

"The fault, dear Brutus, is not in stars
But in ourselves, that we are underlings.

106-7. **till the heavens look.....more favourable,** until a star with a more favourable influence looks down from the skies.

107. **Good my lords,** "my good lords." See note on line 93 of this scene.

109-10. **the want of which vain dew.....pities,** "and the absence of vain tears in me may perhaps lessen your pity for me." The figure of speech is metaphor; reduced to simile it is that just as a field becomes dry in absence of dew, so shall the pity in their breasts be dried up because she does not shed any tears to encourage it.

110-11. **but I have That houourable grief...tears drown,** "but I have the grief of wounded honour in my heart here, which burns to a greater extent than tears can quench."

112-15. **beseech you all .....will be perform'd,** I pray you all, my lords, judge of me with thoughts inclined according to the kindly natures of your minds. Then let the king's orders be performed.

115. **Shall I be heard?** "Has anyone heard my order?" That is, the order "Away with her to prison!" in line 103.

116. **Who is't that goes with me?** who is to accompany me?

Beseech, I beseech.

118. **My plight requires it,** my condition of pregnancy makes their attendance necessary.

good fools, "good creatures." The words are addressed to her women, who are in tears. *fool* was often used in Shakespeare as an affectionate term; Jaques calls the deer of the forest the "dappled fools, in *As You Like It*. Lear says of Cordelia, "And my poor fool is hang'd."

121. **As I come out,** when I depart.

121-2. **this action.....is for my better grace,** "this experience that I now pass through will prove all for the best." Note Hermione's dignity and calm confidence. She asserts that she will pass through the ordeal with enhanced grace and reputation.

123-4. **now I trust I shall,** when he is sorry for his unjust accusation, that will be the only time that she has rejoiced to see him sorry.

124. **you have leave,** you have permission.

127 8. **lest your justice Prove violence,** lest what you think to be justice proves to be only rashness.

131-2. **the queen is spotless.....and to you,** the queen is innocent before God, as regards her relations to you.

133-5. **If it prove..... couples with her,** an ambiguous passage which has tested the ingenuity of commentators. Hereford explains it: "If Hermione is unfaithful I'll turn my wife's chamber into a stable, treat her as I treat my horses and hounds, nay, run in leashes with her myself." Malone has taken "I'll keep my stables where I lodge my wife," as merely expressing the same idea as "I'll go in couples with her," *i e*, "I'll fasten her to me since I will trust her no further than I can feel or see her." In brief, Antigonus means that if trust in such a fundamental thing as the virtue of Hermione is destroyed, then it will be impossible to retain faith in in anything in the world, no matter how well-established and assured it may be to us. A leash is a leather land confining dogs when they are led out.

136. **Than when I feel .....trust her,** and I will trust my own

wife no further away from me than I can feel and see her."

137-9. **For every inch of woman.....If she be,** for every particle of all women in the world, every atom of woman's flesh, is false, if Hermione is false.

140. **for you,** for your sake or benefit.

141. **abused..... ...putter-on,** Shakespeare very often uses the word *abused* in the sense of "deceived" or "cheated" as he does here. The term *putter-on* is coined to signify "schemer" *i. e.* the person who puts on or promotes an act of deception.

142. **damn'd,** condemned and punished in Heaven. The verb *damn* is usually applied to spiritual damnation as a result of sin in this world.

143. **I would land-damn him,** the phrase *land-damn* is so uncommon that many have held it must be a printer's error. The only theory is that there was an old expression *to landam* which meant to proclaim publicly throughout the parish the disgrace of any couple found guilty of adultery, so we would have "I would proclaim his guilt." But if we take *damn'd* in line 142 to mean "damned in Heaven," there seems to be no reason why we should not read the phrase "I would land-damn him," as "And I would have him damn'd in this world also." As Macbeth says "But in these cases, We still have judgment here," or we have earthly punishment as well as that of the hereafter

143. **Be she honour-flawed,** If Hermione is of blemished honour or chastity.

145. **some five,** about five years.

146. **they'll pay for't,** thy will pay the penalty for this sin against all women.

147. **geld,** unsex or make barren by means of an operation.

fourteen they shall not..... generations, "they shall not reach the age of fourteen (without being unsexed) to produce illegitimate children." Fourteen

is looked on as the age of puberty in England. Antigonus will not allow his daughters to attain this age without an operation to ensure that they do not bear children, if Hermione be false, since then he will know that no woman is to be trusted.

148. **co-heirs**, joint heirs to my estate.

149. **Glib**, geld.

150. **fair issue,** legitimate children.

151-2. **with a sense as cold.....nose,** with an absolute want of perception or understanding.

152-4. **but I do see't and feel't .....doing thus,** these words are obscure and will remain so unless we can decide what "doing thus" refers to. Perhaps it refers to some stage action performed by Leontes or Antigonus. For example, if the king grips the arm of Antigonus with a sharp grasp, then his words could be taken as "but I do see't and feel it as plainly as you feel me gripping your arm.'

153-4. **and see withal..... that feel**, and see also the instruments of feeling, i. e. the fingers. This is also obscure and has been given a number of ingenious conjectures.

155-7. **We need no grave.....dungy earth,** then we do not need to dig a grave for the burial of honesty, since there is not even a particle of honesty in existence to sweeten the whole surface of this filthy earth.

lack I credit ? are my words not credited ?

158-61. **I had rather.....how you might**, I would rather have your words doubted than mine, my lord, on such a point as this. I would be better content to prove her honour true than to prove your suspicions true, no matter how you might be blamed.

161-70. **Why, what need we Properly ours**, Leontes loses his temper at the incredulity of his nobles and the faith they show in Hermione. He is not impressed, as a reasonable man would be, and made to reconsider his unjust attitude, but retreats behind his royal

privilege, saying: "What need is there for me to discuss this with you, when I can follow my strong conviction alone? My royal privilege is independent of your advice, and it was only my natural goodness which made me tell you this. But if you are so stupid—or seem to be so—in judgment, that you cannot or will not appreciate the truth like myself, then you may be assured I have no further need of your advice. The affair, whatever loss or gain there may be, whatever arrangements are called for, is rightly my own business.

170. **my liege**, my lord.

171.2. **You had only in your silent.....overture,** "that you had only tested this privately in your mind, without publicity." In our days, *overture* means an introduction, and sometimes the opening bars of a musical composition. But Shakespeare has another case of its use in the sense of "disclosure" or "exposure" Cp. *King Lear, III, VII,89*:

"It was he
That made the *overture* of thy treasons to us."

175. **Added to their familiarity, etc.,** "in addition to the familiarity of his conduct with my wife, which was as obvious as ever could be imagined, which only required to be seen, and nothing else for proof except seeing, and all the other circumstances which went along with this business, all for expedition in the matter."

181-2. **'twere most piteous to be wild,** it would be a sad thing to act wildly or rashly.

182. **in post**, with speed; at post-haste.

183. **To sacred Delphos' etc.** the ancient Romans believed that advice concerning the future could be obtained at the temples of the Gods. The priest was consulted, then he would fall into a fit of divine frenzy or inspiration, and prophesy the future. The temple of Apollo at Delphos was consulted by many; the temple, in its prophetic aspect, was called the "oracle" though sometimes that word was also applied to the priest who prophesied.

184-5. **whom you.....stuff'd sufficiency,** "whom you know as men of adequate efficiency;" literally "stuffed with efficiency."

185. **from the oracle,** from the priest of the God.

186-7. **whose spiritual counsel..... ...spur me,** "whose spiritual advice, once obtained, shall either stop me in this course or spur me to follow it up." **spur,** urge; encourage.

191. **rest,** satisfaction; certainty.

191-3. **such as he.....to the truth,** such a man as is prevented by his ignorant and credulous mind from realising the truth.

194. **From our free person.....confined,** that she should be placed under restraint, and not allowed to approach my presence which is otherwise free or accessible.

195-6. **Lest that the treachery.....Will raise us all,** ".....in case those who have fled have left her some treacherous work to do. Come with me, as I must speak in public. This affair must rouse us all up."

Scene II.

In this scene we are introduced to Paulina, who is one of the most important of the minor characters. She is so bold and determined in the scheme she proposes, so devoid of tactful action, and so shrewish in her tongue, that we are not so apt to feel the villainy of the king under the circumstances that he is irritated by her shrewish tongue.

8. **To the contrary.....commandment,** I have direct orders to the contrary.

9. **Here's ado,** "here's a fine state of affairs." In our days, we still use the phrase.

11. **access,** visits; approach. **lawful,** permitted.

14. **To put apart these your attendants,** to send away these attendants of yours.

18. **prithee,** contracted form of " I pray thee."

19. **Here's much ado.....passes colouring,** here's a fine state of things to make innocence appear like a sinful stain of the deepest colour !

22. **forlorn,** lost ; neglected.

23. **May hold together,** may keep control of herself.

On her griefs and frights, as a result of her grief and terror.

25. **She is something.....delivered,** she has given birth to her child somewhat before the expected date.

27. **lusty,** vigorous ; strong. **like,** likely.

29. **I dare be sworn,** I dare take my oath that is true.

30. **lunes,** fits of lunacy ; mad moods. The word is not now in use in English. **beshrew them,** curse them.

31. **told on't,** spoken to about it.

31-5 **the office Becomes a woman.....trumpet any more,** the duty will be most fittingly done by a woman ; I shall take it on myself. If I prove flattering-tongued, may my tongue be blistered, and may it more perform the duties of trumpet to my red-faced moods of anger." Anger is a mood in which a person becomes red-faced with rage, and the tongue is the trumpeter of this mood.

36. **Commend my best obedience,** convey my best respects.

38. **I'll show't the king,.....loudest,** "I shall show it to the king and undertake to plead her case most loudly." The phrase "to the loudest" is an apt description of Paulina's advocacy.

43. **Your honour and your goodness..... evident,** in our days, a subject consisting of two words linked by "and" is plural, and requires a plural verb. But Shakespeare took such a phrase as singular.

44-5. **That your free undertaking.....issue,** that your free undertaking cannot miss a successfnl result.

46. **meet,** fitting ; suitable.

48. **Acquaint,** inform.

49-51. **Who but to-day.....should be denied,** for she, only to-day, kept pressing this scheme, but dared not ask any of the ministers of honour to undertake it lest she should be refused.

hammered, we say "kept hammering at," in the sense of continuing to press a point. **tempt,** try ; solicit.

52-3. **if wit flow from't.....my bosom,** if intelligence flows from my tongue as freely as boldness flows from my heart.

55. **come something nearer,** "the only explanation which I can find for this sentence is that Paulina is not atually inside the prison, but stands outside at the entrance, and Emilia asks her to enter or come further inside." (*Furness.*)

57. **I know not what.....no warrant,** I do not know what penalty I may incur for allowing it to pass out, since I have no authority to do so.

60-I. **thence freed and enfranchised,** is set free from its mother's body by the natural process of birth.

60-3. **not a party.....trespass of the queen,** the child is not a sharer in the king's anger, nor in the guilt of the queen's offence, if indeed there be any offence.

Scene III.

The scene plays an important part in the plot, for it prepares for the casting-away of the infant Perdita. It is difficult to make such a cruel and inhuman act seem human and credible, for it seems too monstrous to be believed. This is managed by gradually insinuating that Leontes is, if not actually mad, at any rate in such a mental condition that he must be looked on as a monomaniac and the victim of one wild overmastering passion of jealous rage. The fact that he is sleepless and suffering

tends to bear out this impression. The scene shows the bold and frank character of Paulina, whose courage is in contrast with the men's lack of it.

1. **Nor night nor day,** in Shakespeare's time, *nor .....nor* was used in the same way that we use *neither.....nor*.

2. **If the cause.....come to me again,** "if the person who is the cause of my trouble were not here—at least part of the cause, my immoral wife; for the king Polixenes is beyond the reach of my arm, and away from the range of any missible that my brain can direct againts him, and proof against any plot of mine —but I can hold her fast to me. If she were dead, destroyed by the punishment of burning, then some of my rest might return to me."

harlot king, the word harlot usually applies to an immoral woman, and is not applied to a man.

out of the blank .....mine arm, the *blank* is the white circle which forms the bull's eye or centre of a target, and the word *level* suggests the course or flight of an arrow towards the centre The figure is taken from the sport of archery, and suggests that Polixenes is quite out of the range of any vengeance that Leontes might let fly at him.

hook to me, the expression is probably suggested by the practice which war-ships had, of carrying steel hooks with which to hold an enemy ship fast while they went on board to fight and plunder.

II. **discharg'd**, over ; finished with.

14. **He straight declined..... languish'd,** he at once fell away from his usual health, drooped, felt it deeply, took up the shame as if it were his own personal affair, lost his spirits, his appetite, and his sleep, and absolutely languished.

17. **solely,** alone. (Latin, *solus*, alone,) The use as adjective is rare and we use the word mostly as an adverb qualifying an adjective, e. g. "He was solely responsible,"

18. **Fie,** for shame. **no thought of him,** Leontes means that he need not think of Polixenes, as there is no chance of revenge against him.

20. **Recoil upon me,** come back to me.

20-23. **In himself too mighty.....on her,** for Polixenes is too powerful in himself and in his supporters and allies; let him wait until a suitable time presents itself. But present vengeance may be taken on her.

24. **make their pastime,** make a mock or sport of.

26. **within my power,** who is in my power.

27. **be second to me,** be helpful to me; support me. The word is used in the sense that a speaker is said to second a proposal made by another, or a friend acts as "second" *i. e.* supporter to another engaged in a duel.

28-9. **Fear you his.....queen's life,** are you more concerned for his mad rage than for the queen's life?

30. **More free than he is jealous,** "whose innocence is greater than his jealousy." Shakespeare often uses *free* in the sense of "free from guilt."

32. **come at him,** be admitted to him.

Not so hot, not so fast.

34. **and do sigh At.....heavings,** "and sigh in sympathy with each one of his unnecessary sighs." *heavings* signifies heaves of the breath, the drawing of deep sighs. Paulina pokes fun at their sympathy for the king, saying that it is undeserved. She accuses them of encouraging him in his mood.

36. **Nourish the cause of his awakening,** "increase the causes which keep him awake and sleepless" *awakening* usually denotes the act of emerging from sleep; here it means rather remaining in a state of wakefulness.

37. **as medicinal as true,** "as healing as they are true." *i. e* in addition to being true, her words

will have the beneficial effect of medicine.

Honest as either, and as full of honesty as they are full of healing and truth.

to purge him of that.....from sleep, to ease him of that trouble which hinders him from sleeping." The word *humour* was used loosely in Shakespeare's days to signify any particular mood or affliction of the human body, either physical or mental, and it was also used in the sense of a vapour or essence.

40-1. **but needful conference .....your highness,** "but a necessary discussion to fix some gossips for your majesty." This is an indirect way of telling Leontes of the fact that a daughter has been born The word *gossip*, literally "god-sib" or "friend of God" meant in Shakespeare's days the sponsors who attended a baptismal ceremony and took the various obligations to look after the welfare of the child, usually female relatives of the wife's. The word has changed greatly to mean "spreaders of rumour" or "chatterers" in our days. To tell Leontes that they are arranging sponsors is the same as to say that a baptism ceremony is at hand, and that he has become a father.

43. **charged,** ordered.

44. **I knew she would,** evidently Paulina's reputation for fearlessness is already established.

45. **On your displeasure's peril and on mine,** under penalty of incurring your anger as well as my own.

46. **rule,** control.

47-50. **From all dishonesty .....not rule me,** "he can easily restrain me from all things that are dishonest. In this case, unless he follows the same course as yourself, that is to commit me for trial for behaving honourably, you may depend on it that he cannot restrain me." the verb *commit* is used in the special legal sense of sending a prisoner before a court for trial; that is its implication the first time Paulina uses it, and

the second time it is in the ordinary sense of the word, to do or "perform."

50. **La you now,** "there you are now!" or "Now you see!" *la* was common as an interjection like "Oh" or "Ah" then.

51. **When she will take the rein, etc.** a horse is said "to take the rein" when it gets the bit beween its teeth and drags the rein free in order to bolt with its rider. When this happens the horseman's best course is to sit still and let the horse go, till it has exhausted itself. This is what Antigonus says he does with his wife when she sets off with her tongue; he gives her free rein till she is finished. But she always finishes, and never stops through a halt or stumble as a horse does, so free is her tongue.

54. **your physician,** because she has come to heal his wounded feelings.

55-7, **yet that dares Less appear.....seem yours,** "yet one who dares appear to be less than that, and actually an aider of your injuries, more than those who seem to be your most loyal servants." Paulina means that she will dare to appear actually a "comforter," *i.e.* an abetter of the king's wrongs, while his nearest friends shrink from appearing to be so.

60-1. **And would by combat.....worst about you,** "and I would by fighting establish her good name if I were a man, even the weakest man around you" Here Paulina sneers at the weakness of all the nobles and courtiers who have not dared to contradict the king.

62-3. **Let him that makes but trifles.....hand me,** "let the man who sets no value on his eyes be the first to place his hand on me." She means that if any man dares to touch her, she will scratch out his eyes with her feminine weapons, her finger nails.

67. **mankind.** male; masculine. *I.e.* she is a witch but with masculine vigour and energy.

68. **intelligencing bawd,** a *bawd* is a woman who lives by the immorality and prostitution of others; by

this vile word, Leontes indicates that Paulina is an aider of the immorality of the queen. The word *intelligencing* signifies one who comes to gain news or intelligence, *i. e.* a spy. In brief, he calls her a spying agent of vice.

69-72. **I am as ignorant.....pass for madness,** "I am as ignorant of the duties of a bawd as you are ignorant in calling me by such a name. I am honest as you are mad, and I assert that that is enough in the eyes of the world to pass for honesty." The inference in her final words is that the king is very mad indeed.

74. **dotard**, fool. The king's words now are addressed to Paulina's husband. **woman-tired**, dominated by a woman. In modern English, when a man is overruled by a dominating wife, we say that she is "hen-pecked," and that is the sense here.

74-5. **Unroosted..... Partlet here**, in old English, there were certain fables in which the characters were a cock and a hen, an example being the *Nonne Preeste's Tale* of Chaucer. The name of the cock was Chantecleer and of his wife, Partlet. Thus these names have become traditional and it is a figure of speech to say that Antigonus is a cock who has been pushed from this perching place (unroosted) by his wife Partlet.

76. **crone**, old woman; hag. A term that would only be used in disrespect or contempt.

76-9. **For ever Unvenerable,.....put upon't,** may your hands never be respected if you take up the princess, forced to do so by the base title of "bastard" which he has put upon it.

80-1. **So I would .....your children yours,.** I wish you dreaded your wife; then there is no doubt that you would admit that your children are your own.

82. **by this good light,** 'I swear by the light of Heaven' The Elizabethans used to strengthen their statements by minor oaths of this nature.

83. **But one that's here,** "except one man who is

here." Her temper has stirred her now, and she actually dares call the king a traitor.

86. **Whose sting, etc.** a slander which cuts more deeply than does a sword.

86-90. **and will not .....stone sound,** "and he will not—and it is wicked that nothing can compel him—remove the false basis of his opinion, which is as unsound as oak trees and stones are sound". I.e. oak trees and rocks are taken as things sound and firm, but the belief which Leontes has in his wife's immorality is at the other end of the scale, and a typical unsound thing.

90. **callat,** lewd woman; bitch. It is usually applied to vagrant and wandering women of the "tramp" class.

91. **boundless tongue,** unrestrained speech; excessive speech. **Who late hath beat, etc,** "who probably has lately been beating her husband, and now comes to torment me." This is a continuation of the sneer of *woman-tired, unroosted,* in line 75, which the king aimed at Antigonus. The word *bait* means to irritate or torment, and in Shakespeare's time was used in the special sense of irritating a bear and making it fight a number of trained dogs, in the sport known as bear baiting.

92. **brat,** a contemptuous form of "child."

94. **dam,** "mother," but here contemptuous, because the word is mainly used of an animal and not of a human being.

95. **Commit them to the fire,** have them both destroyed by burning.

96-7. **And might we lay.....'tis the worse,** "and if we may quote the old proverb in your case, the child is the worse of being like you." I. e. the child resembling such a man. Paulina is now fully angered and does not choose her words. This "old proverb" is found quoted in full by Overbury: "The devil calls him his white son; he is so like him that he is the

worse for it, and he looks after (i. e. resembles) his father."

98-108. **Although the print be little.....not her husband's,** and although the features of the child are small, the whole of them are a likeness of the father's eyes, nose, and lips. She has his characteristic manner of frowning, his forehead, even the hollow shown in the dimples of his chin and cheeks. She has his smile, and is like him in the form and shape of hands, nails, and fingers. O, Mother Nature, who hast made her so like the father who begot her, if thou has also the power of arranging her mind, let it not contain the yellow colour of jealousy, lest she ever suspect, like her father that her children are not her own.

the print, the writing on her body, i. e. features.

trick, characteristic manner. **The ordering,** the arrangement of.

yellow, was always the traditional colour of jealousy, though sometimes it is said to be green,

A gross hag, a coarse old woman !

lozel, scoundrel. The word is from the verb "to loose" and signifies "one who is lost," presumably by reason of vice and wickedness.

thou art worthy.....stay her tongue, you deserve hanging, for not checking your wife's tongue.

111. **That cannot do that feat,** who cannot keep their wives quiet.

115-6. **It is an heretic .....burns in't,** the word *heretic* means one who has fallen away from the true faith. The Catholics applied this term to the *Protestants* they burnt at the stake in the days of religious persecution in England. Paulina says, "You may have me burnt, but you who order the fire will be the unbeliever, and not I who burn in it.'

117. **usage,** treatment.

118-22. **Not able to produce.....to the world,** " to support which you cannot produce any stronger charge

than your own feeble imagination, looks somewhat like tyranny and will make you ignoble and a scandal before the whole world." **weak-hinged**, the metaphor is that of a door the hinges of which are loose, so that it lacks stability. **On your allegiance**, "By the service you owe me...." The words are directed to the assembled lords,

122. **Were I a tyrant.....life**, if I were a tyrant, in what danger would her life be! she dare not call me a tyrant if she really knew me to be one.

127. **a better guiding spirit**, a better spirit to guide her than that of her husband.

What needs these hands? " What need is there to lay hands on me?" At this stage the lords evidently prepare to seize her.

128. **tender o'er his follies,** tolerant of his foolishness.

133. **oe'r it**, about it.

135. **straight** at once; directly.

137. **And by good testimony,** and produce sound evidence to prove it. **seize,** take away ; have.

138. **With that thou else call'st thine,** " with all other things that are yours." I. e. the king will take all Antigonus' property as well as his life.

138. **And wilt encounter with,** "and prefer to meet." The verb "to encounter' does not require any preposition in moderh English.

139-40. **The bastard brains.....dash out**, " and then I shall dash out the brains of the bastard with my own hands." The word *proper* is here used in its literal Latin sense, and the Latin word *proprius* meant "one's own." The word has assumed the sense of "beseeming,' or "fitting', in modern English, but the original Latin and Shakespearean sense is still to be traced in the noun "property," i. e. that which is one's own possession.

147. **give us better credit,** believe better of us than that.

149. **So to esteem of us,** to think of us accordingly.

150. **As recompense..... services,** as a reward of our devoted services, both past and future.

153. **foul issue,** dreadful consequences.

154. **I am a feather.....blows,** "am I to be influenced by the wish of everyone around me, just as a feather is stirred by every breath of wind?"

157. **then,** in the future. **But be it,** but so let it be.

158. **It shall not neither,** No, after all it shall not live.

159-60. **You that have been.....brat's life,** "you, Antigonus, who have been so busy with your tender heart, along with Lady Margery, this midwife of yours, to save the life of this bastard—and it is a bastard as surely as my beard is gray—what would you risk to save this child's life?"

Lady Margery, we do not know why this particular name is used, but it was possibly a stock name like Mrs. Grundy or Mrs. Malaprop, in the 17th century, used to denote a good-natured, meddling busybody of a woman He calls her "midwife" because she has just come from the queen's quarters bringing the newly born babe, so Leontes sneeringly hints that Paulina has actually assisted in the childbirth, an office which in England then, as in India now, was left to a subordinate or inferior.

163-5. **Anything my lord .... impose,** "anything, my lord, that is within my ability or likely to be imposed by my noble king. There is a hint that the noble nature of the king will not allow him to impose any impossible task, but Antigonus little realises the condition of the king's mind.

166. **pawn,** pledge; stake.

168. **Swear by this sword,** in those days an oath was often taken on the hilt of a sword, since it was in the form of the Christian cross.

170-3. **for the fail of any point.....we pardon,** "for the failure in any point of my instructions shall mean death not only to you, but to your vile-tongued wife, whom I pardon for the time being." **enjoin thee,** order you.

174. **As you are liege man,** as you owe allegiance to me; since you are my sworn servant. When a king of England is crowned, all the nobles swear allegiance to him, that is, they become his liege men.

178. **to it own protection.....the climate,** "to look after itself and be at the mercy of the weather." The word *it* seems strange to us, but we must remember that the possessive form "its" did not come into existence till the 17th century, and in the revised version of the Bible, printed in Shakespeare's days, "it" is frequently used for "its."

179–83. **As by strange fortune.....end it,** "since it is by unusual chance that this child came to us, it is just that I order you—unless you wish to incur damnation to your soul and bodily torture—that you entrust it in an unusual manner to some place where fortune may either rear it or put an end to it.' Leontes now agrees to give the child a very desperate chance of life, by abandoning it to fortune in some wild place.

charge, direct; instruct. **on thy soul's peril,** he has sworn a solemn oath on his sword to do what the king directs. So if he breaks that sacred oath, it will be risking punishment to his soul.

nurse, rear; bring up.

184. **present,** immediate.

187—8. **Wolves and bears.....offices of pity,** there are many tales in literature of wolves and bears rearing discarded children; the tale of Mowgli by Kipling, and the Roman legend of Romulus and

Remus, are cases in point. **like offices,** similar deeds; such acts of kindness.

189—90. **Sir, be prosperous.....does require,** "sir, may you prosper to a greater extent that this act deserves!" That is to say, if his merits were according to this deed, prosperity would not be required or deserved.

190—2. **And blessing.....condemn'd to loss!** and may a blessing fight on thy side against this cruelty, O poor child, thus condemned to be lost in the desert!

193. **Another's issue,** the offspring of another man.

193. **posts** messages; letters,

196. **Being well arrived,** having safely arrived. **hasting,** hastening.

198. **hath been beyond account,** has been such that words cannot describe it.

Twenty three days, this shows us how Shakespeare manages his time-duration in the plays. He compresses events into short compass by passing over long intervals. To the reader, events since the commencement of the play seem to have happened in one or two days. This is how Shakespeare works, to keep up an impression of short time, even when dealing with events that take "long time."

199-201. **foretells The great Apollo appear,** "and lets us know that the great God Apollo will speedily show us the truth of this matter." *suddenly* is sometimes used by Shakespeare in the sense of "soon." Be it noted that Leontes has faith in whatever verdict the oracle gives, but never dreams that it can be anything but a verdict of "Guilty!" against Hermione, or else he would not act in such a summary manner with the child.

202. **session,** meeting of the law courts, **arraign,** bring an accusation against.

207. **think upon my bidding,** remember my orders.

ACT III.

Scene I.

Shakespeare always studies contrast and variety, and likes to make a scene different in atmosphere and effect from that preceding it. So this scene is intended to bring relief and variety, and give us purer feelings and emotions than those we have seen so far. In addition, the references to the priests and to the oracle introduces some religious solemnity, making the proper atmosphere for the justification of Hermione which is to follow soon. It also helps in the passage of time, for event cannot follow on event with the rapidity of near sequence when they are actuaely some time apart.

2-3. **the temple much surpassing..... bears,** and the temple even surpasses the praise which is commonly bestowed on it. **the isle**, they are referring to Delphos where they have consulted the oracle, but this is an error on Shakespeare's part for it is not on an island.

3-8. **I shall report..... i' the offering,** I shall mention, for that was what attracted me most, the heavenly vestments—as I may term them—and the reverend appearance of the grave priests who wore them. And the sacrifice ! How ceremonious, solemn, and unearthly was the manner in which it was offered !

habits, Shakespeare usually employs this word in the sense of "dress" or "clothing" and not in our modern sense.

8-11. **But of all.....was nothing**, but of all things there, the burst of sound and the deafening voice of the oracle, which seemed allied to the thunder of Jove, surprised me most, so that my mind seemed a blank." In those ancient temples, the voice of the oracle or prophet was magnified by a long speaking trumpet or by the echoes of the walls aud rocks.

11. **event**, result.

12. **O, be't so !** and O, may that prove to be so !

14. **The time is worth the use on't,** "then our time shall have been well spent." **use on't,** the use of it. *on* was formerly used as having the sense of "of."

14-5. **Great Apollo.....the best.....little like,** O, great Apollo, turn all those things to a prosperous conclusion. I little like those proclamations of the king which imputes such faults to Hermione.

17-22. **The violent carriage.....be the issue,** the king's violent handling of the matter will either clear it up or else end it. When the message of the oracle, which has been thus sealed up by Apollo's great priest, reveals its contents, something uncommon will dawn upon our knowledge. Go, get fresh horses! May the result be favourable!

divine, when used as a noun, means "a priest."

discover, is not used with this intransitive sense of "expose" or "reveal" in present-day English.

Scene II.

During the Elizabethan age, writers were fond of scenes showing a legal trial, because the judiciary then was one of the most impressive branches of the State. Moreover such scenes offered scope for eloquence and for dramatic irony, as well as for dramatic changes of fortune such as we witness when the tables are turned on Shylock in *The Merchant of Venice*. Shakespeare is sparing of oratory in the present case, and is more intent on bringing out further the features of his main characters. The action of the trial is swift, showing Hermione speedily justified by the oracle, but the blow of outraged destiny falls at once in the death of Mamillius. This, followed by the apparent death of Hermione, proves a dramatic climax of the utmost intensity, and leads to the complete collapse of Leontes' arrogance, and his repentance and conversion.

1. **sessions,** sitting of the law court.

2. **Even pushes.....heart,** strikes me to the very heart.

3-4. **and one Of us too mnch belovsd,** "and one who has been very much beloved by me." There is a curious Indian error in English, not found among other non-English students of the language, and that is to say "too much" or "too good" when 'very much" or 'very good" is meant. That would have been quite correct in Shakespeare's days, when *too* was sometimes used with the sense of "very."

Let us be clear'd, let me be regarded as innocent; let me be free of the accusation. As seen often, Shakespeare uses *clear* in the sense of "free from guilt."

7. **Even to the guilt or the purgation,** "even to the extent of finding her guilty or clearing (purging) her of guilt.'

11. **indictment,** the written charge or accusation.

14. **arraigned,** formally charged before the judges.

high treason, disloyal conduct in the highest degree.

17. **the pretence .....laid open,** 'and the scheme having been partially exposed by circumstances." *pretence* is an unusal word for this sense, but there is no need to alter it to "practice" as one editor wished. Shakespeare found it in his sources: "their pretence being partially spied." Greene's *Pandosto.*

21. **counsel and aid,** even then the law liked double-barreled phrases, like the modern "aid and abet."

23-4. **but that which contradicts my accusation,** only a denial of the accusation.

25. **the testimony on my part,** the evidence on my behalf. **boot,** avail; benefit.

27-9. **mine integrity Being counted.....so received,** since my honesty is regarded as falsehood, it shall be received as falsehood when I utter it.

33. **Tremble at patience,** tremble on seeing the patience of its victim.

34. **Who least will seem to do so,** although now you appear to know less about it than anyone.

35. **continent,** chaste ; virtuous.

36-8. **which is more Than history.....take spectators,** and my unhappiness is greater than any example from history, even than any case where unhappiness hssbeen merely pretended and acted in order to influence spectators.

than history can patter, than history can match; than any model or precedent history can supply.

39. **A fellow of the royal bed,** one of the partner's of the royal marriage bed, i.e. the king's wife.

which owe a moiety of the throne, "one who owns a share of the throne." Shakespeare often uses *owe*, in the sense of "own" or "possess" though such a use is not known in modern English.

42 3. **To prate .....come and hear,** "compelled to talk of her life and honour before anyone who cares to come and listen." That is, she must discuss her personal affairs before the crowd of listeners in the law courts.

43 6. **For life, I prize it..... that I stand for,** as regards life, I value it as much as being only grief, and I could easily lose it, but honour is something which my children derive from me, and so I stand up for honour." She says that she prizes life the same as she does grief, for in her eyes the two are synonymous.

48. **grace,** favour ; good books.

50. **With what encounter.....to appear thus,** at first sight this appears obscure, and that is because of the unusual words *encounter* and *uncurrent*. We may take *encounter* to mean "behaviour" or "manner of conduct," and *uncurent* as 'out of place' or "improper". Thus we have: "with what behaviour so improper I have strained relations between us that I should appear in this position." Or *strain'd* may be taken as "exceeded the bounds of decency."

51 5. **if one jot beyond.....fie upon my grave,** "if my conduct has been one particle outside the limits of honour, or if either act or inclination of mine has turned that way, then may the hearts of those who hear be hardened against me, and may my nearest relatives cry shame over my grave."

55 8. **I ne'er heard yet.....perform it first,** "I have never found that any of the grosser sins required less impudence to deny them than they originally required to perform them." That is, one who is so brazen as to commit a gross sin will be brazen enough to deny it. **Gainsay,** deny; repudiate.

59. **not due to me,** not applicable to me.

60. **own,** admit.

60-2. **More than mistress of.....all acknowledge,** the term "mistress of" is used in the sense of "responsible for," in the same way that an owner or mistress of anything is responsible for it. She puts *fault* as in contrast with *bolder vices, i. e.* she will be responsible for minor faults of which she is the owner or mistress, but will not acknowledge more than that.

For Polixenes, as regards Polixenes.

64. **as in honour he required,** ".....as far as honour required me to love him, that is with the general love of friendship which a lady gives to a friend, not sexual or passionate."

66. **with a love even such So and no other,** with such a love as I have described, and in no other way.

68. **Which not to have done,** "and, not to have done so....." The Shakespearean use of *which* is that of a conjunction, in many cases, though it starts the sentence as if it were about to be a relative pronoun.

70 2. **whose love had spoke .....That it was yours,** "your friend whose love, from the days that he was first able to speak, had been freely declared to be yours." *spoke* was in use as a past participle in

Shakespeare's time before the form "spoken" became universal.

72-3. **Now, for conspiracy.....tastes,** now as regards the charge of conspiracy, I do not know what it is like.

73. **though it be dished.....try how,** "though it were placed before me to make the attempt.' She uses the figure of speech of a certain type of food; she has no idea of what it is like, and, even if a dish of it were placed before her, she wonld not know the taste of it.

76-7. **the gods themselves.....are ignorant,** "the gods themselves, since they know no more than I, are ignorant of the reason." *Wotting* is an Anglo-saxon form, from **witan,** to know, and now not found in the language.

79. **in's absence,** in his absence.

81. **that I understand not,** he speaks accusing her of scheming and lying, and those are terms which she does not understand.

82—3. **My life stands.....I'll lay down,** the words *in the level of* may be construed as "within the range of" or "in the way of." That is: "My life has come within the dangerous influence of your mad dreams, and so I will part with it."

Your actions are my dreams, it is not my dreams that are to be blamed, but your actions.

85. **And I but dream'd it,** and do you say that I have only dreamed this?

85—7. **As you were past all shame.....past all truth,** some editors have found difficulty with *fact* and tried to alter it to "pact" or "pack." But in the 17th century the word *fact* was commonly used for "wicked deed" or "crime." Cf. Harrison's *England*: "He is hanged near the place where the fact was committed." So "Those of your fact" gives us "Those who are guilty of your crime." Thus we have, "As your actions were shameless, so people guilty of your crime

are without truth, though to deny things puts you to more trouble (concerns) and will avail you nothing."

87. **like to itself,** "in a manner fitting itself." i.e. since no father admits the child, it is appropriate that it has been cast away.

89—92. **which is indeed More criminal.....less than death,** though this is a crime on your part rather than the child's. Now you must experience my justice, and even from the gentlest application of it, you may expect nothing less than death.

93. **The bug..... ..I seek,** the word *bug* had then the sense of "bogey", or "imaginary terror." It has no connection with the modern word "bug" meaning an insect. So she means, "The terror with which you try to frighten me is something that I actually welcome."

94. **commodity,** convenience; benefit.

95—7. **The crown and comfort .. ..how it went,** for the glory and joy of my life, I mean your favour, I recognise has been lost, for I feel that it has gone, though I do not know in what manner it did so.

97—9. **My second joy .....one infectious,** and as for my second joy in life, the son who was the first birth from my body,—I am debarred from his presence as if I suffered from an infectious disease."

99-102. **My third comfort.....Haled out to murder,**—"that which is my third joy inlife, (the newly-born babe) born under an unlucky star,has been dragged from my breast with my innocent milk still in its innocent mouth, and taken to be murdered." In *starr'd* we see again the belief the Elizabethan's had in the effect of stars on the fortunes of men. We have already seen Shakespeare use *it* in the sense of "its" the possessive. **Haled,** dragged by force.

101. **on every post,** a post is an upright pole, such as is used for a door-post or a telegraph pole, and is the usual place to which public notices are affixed.

She says that Leontes has given such publicity to her shame as if she had done this.

103-6. **with immodest hatred.....fashion**, "the indecent hatred has refused me the privilege of proper attention in child-birth, which belongs to all women of any social status." The child-bed privilege is the right to have proper and decent medical attention in privacy for child-birth, such as every lady should have. Hermione had to bear her child in a public jail.

106-7, **before.....strength of limit,** after a woman has borne a child, she should rest and not move for a limit of certain days. Hermione has been hurried out of her sick-bed before she has had this limit of time to regain her strength.

108-9 **Tell me what blessings.....to die,** tell me what happiness there remains in my life, to make me reluctant to die ?

110. **No life.....a straw,** not life, I ask for, since I do not value it in the least.

113. **Upon surmises,** on mere suspicion or guess-work.

all proofs sleeping.....jealousies awake, "all proofs being absent except what has been put forward as proof by your jealousy." Shakespeare uses *sleeping* as in the sense of "being absent" or "being inactive."

115. **rigour,** tyranny.

116. **refer me,** entrust my case ; appeal.

120. **The Emperor of Rus,sia,** this is a curious use of the facts in Shakespeare's source In Greene's story the Emperor of Russia is not the father of Bellaria, who is Hermione's counterpart, but of the wife of Egistus, the original of Polixenes.

123. **flatness**, abjectness ; unrelieved nature.

125. **sword of justice,** a court room usually has the two symbols of justice, the sword and the balance. The

former is to punish, after the latter has weighed the evidence.

135. **truly begotten**, got by Leontes himself, the legal husband of the mother.

144. **I shall be hated.....it**, you will hate me for reporting such news.

145-6. **with mere conceit.....queen's speed,"...** from pure imaginations and fears concerning the queen's welfare, has died." In the days of Elizabeth, *conceit* meant simply "what was conceived in the mind," i. e any mental idea or impression. It has now a totally different meaning. *speed* is a word which has changed greatly ; originally *speda* meant "prosperity" and *spedan*, 'to prosper." We have still the sense in the wish "God speed you !" but this use of *speed* as "welfare" or "happiness" is otherwise obsolete.

151. **Her heart is but o'ercharged,** "it is only that her heart is too full of emotion." *charged* usually means filled or loaded with ; *o'er charged* is "filled to excess."

153. **tenderly**, gently. **remedies for life**, remedies which will protect her life.

155. **My great profaneness**, my great irreverence ; my great blasphemy. Leontes refers to the angry words he has just spoken in lines 141-2, in the first shock of surprise that the oracle had proclaimed Hermione innocent.

157. **New woo my queen**, that is to say, having lost the love of his wife by his terrible conduct, he will woo or court her afresh to regain it.

159. **being transported**, having been carried away by my jealous mind.

161. **minister**, agent ; instrument.

162. **which had been done**, and this would have been done.

163. **tardied**, was tardy in executing ; delayed to perform. We see here the liberties Shakespeare takes

with the language. He takes the adjective "tardy" and manufactures from it a verb with expressive meaning.

164. **My swift command**, my command that he should act swiftly.

with death And with reward, etc., with threats of death if he refused, and promises of reward if he obeyed.

166. **Not doing't and being done**, the threats of death were in event of him not doing it; the promises of reward were for it being done.

168. **Unclasp'd my practice**, "revealed my schemes." Shakespeare often uses *practice* in the sense of "scheming" or "intrigue." **quit his fortunes here**, gave up his career in this place, which you know was prosperous.

169-72. **and to the hazard ..... rust**, "and preferred to entrust himself to the uncertain risks of his new career, asking for no other riches than honour. How he shines in comparison with my dark actions!" In comparison with Leontes, Camillo is like a piece of bright steel compared with a rusty piece.

172. **piety**, honest conduct.

Woe the while, Alas!; O, miserable day;

174-5. **O, cut my lace.....break too**, the Elizabethan ladies wore a small jacket called a "stomacher," which was laced up like our modern shoes with a lace or cord. In her agitation now, she is panting for breath and says that this lace must be cut to give her relief, or else the mad beatings of her heart will burst the lace and itself at the same time.

175. **fit**, emotion; excitement.

176. **studied**, carefully planned or thought out.

177. **whee's**, the torture of the wheel was one of the old barbarous punishments inflicted on criminals in the middle ages. The victim was stretched on a wheel which broke his limbs with repeated blows. **racks**, the rack was something like the frame of a bed, on which the victim was stretched with his hands and

legs fastened to the four corners. Then by turning a lever the limbs were forced out of their sockets. **flaying**, this was the torture of skinning a person, his skin being cut off with knives while he was alive. **boiling**, torture with boiling oil or melted oil.

178-80. **What old or newer.....of thy most worst**, "what old-time or modern tortures shall I receive, since every word which I have spoken is enough to earn for me your worst torture?" Though such a phrase as *most worst* is a double superlative, and a waste of words in modern English, Shakespeare uses this double form very often for the sake of emphasis.

180-4. **Thy tyranny Together.....stark mad!** "your tyranny working along with your jealous thoughts, thoughts too feeble for boys and too ignorant and pointless for girls of nine years,—just see what they have done and then indeed you may go mad, completely mad!" **green**, raw or immature. **stark**, the word means "utter" or "completely" but is practically used only in the phrases "stark mad" or "stark naked."

184-5. **for all Thy bye-gone fooleries ..... of it**, "for all your former foolish thoughts were only faint tastes of madness." She says that just as spices are faint smells or tastes, so were the former acts of foolishness of the king in comparison to the full and complete madness which must come on him now.

186-91. **That thou betray'dst .....standing by**, "that you did betray Polixenes was nothing much; it only showed you in your capacity of a fool, inconstant and damnably ungrateful. Nor was it very much that you tried to poison the honour of poor Camillo by making him kill a king, for those were simple sins with more monstrous ones coming after." Again as a compliment to James I, Shakespeare says that to kill a king is a sin of special wickedness.

191-3 **Whereof I reckon.....none or little**, "and of those monstrous crimes, I reckon the casting away of your baby-daughter to be food for crows as either

no crime or only a little one." Paulina means that, though this is a horrible crime, yet it will seem nothing or very litlle in comparison with the final thing Leontes has done, killing Hermione. or **none or little**, in Elizabethan days, *or.....or* was used as we employ *either.....or*.

193-4. **though a devil...ere done it,** though even a devil would have shed tears from his fiery nature before he would have done that.

195-99. **Nor is't directly laid.....gracious dam**, nor do we lay directly to your charge the death of the young prince Mamillius, whose thoughts were so honourable and lofty for one so young, so that they broke his heart to think of a coarse and foolish father who dishonoured his gracious mother." **blemishd,** injured ; soiled.

199-203. **this is not, no.....dropped down yet,** no, this also is not laid as a charge against you, but the last thing of all—O, you Lords, when I have told you, cry out " Woe ! "—the queen, that dearest sweetest creature is dead, and vengeance for it has not yet dropped from Heaven upon you.

The higher powers forbid ! May God forbid that what you say is true !

205-8. **if you can bring Tincture.....do the gods,** " if you can bring back colour or brightness to her dull lips and eyes, if you can recall heat to her outer body or breath within, I'll serve you as I would the gods." That is to say, the person who can do this for Hermione will deserve to be worshipped as a god, for he will have performed a miracle in bringing the dead to life.

208-10. **But O, thou tyrant.....can stir,** "But O, tyrant, you need not repent of those things, for they are too heavy for all your repentance to remove." *stir* is used in a transitive sense, meaning "to remove" or " take away."

211-15. **A thousand knees..... way thou wert,** "the knees of a thousand people in prayer for ten thousand years upon a barren mountain, all naked and fasting, in continual winter and everlasting snow, would not influence the gods to look in your direction."

218-9. **Howe'er the business..... your speech,** no matter how things go, you have committed a fault in using such boldness of speech to the king.

219. **I am sorry for't,** that Paulina says this does not show weakness on her part, but generosity, for she softens only on seeing that Leontes is truly remorseful.

220-1. **All faults.....I do repent,** "whatever faults I may commit, I always regret when I come to know them." These words are an index to the impulsive and generous character of Paulina.

223. **What's gone.....past grief,** that which is finished and cannot be helped need not be grieved for.

224-5. **do not receive.....my petition,** *i.e.* do not take yourself into affliction because of the wish I expressed." The "petition" is the affliction she wished for him in lines 210-11.

226. **that have minded you,** who have reminded you.

227. **good my liege,** my good lord.

229. **lo, fool again,** O, I have again spoken foolishly in reminding you of her!

231. **I'll not remember.....lost too,** "I shall not remind you of my own husband, who is also lost." Antigonus is lost because he has been sent to bear away the child to the desert.

take patience to you, try to acquire the gift of patience.

233-5. **Thou did'st speak... pitied of thee,** you spoke quite properly even when you spoke the most bitter

truth, and I find that better than to have words of pity from you.

237. **shall the causes.....appear,** that is, he will punish himself by having the true causes of their deaths engraved on the tombstone.

238-9. **unto Our shame eternal,** as a witness of my everlasting shame.

240-1. **and tears shed there..... recreation,** and the tears shed over them shall be my only recreation.

241-2. **so long as nature.....exercise,** and as long as Nature allows me the power of performing this duty etc..

SCENE III.

Shakespeare breaks the unity of place now by moving the action to Bohemia. The imperfect extent of his knowl dge of geography is shown by the fact that he gives Bohemia a sea-coast. This is the end of the first part of the drama, and there is in it a hope that good will still come, though the heavens still disapprove of the evil that has been done. This fresh and optimistic strain comes to us from the mouth of a hnmble shepherd and his son. In the final stages of his life, Shakespeare liked to show this contrast between simple country life and the artificial existence at the court.

1. **perfect,** certain ; sure.

3. **in ill time,** at an unfortunate time.

look grimly, look dark, as if threatening a storm.

present blusters, speedy disturbance, i. e. of the wind and waves.

4-6. **In my conscience.....frown upon's,** my conscience tells me that heaven is angry at the task we have in hand, and frowns on us.

19. **for ne'er was dream.....wakening,** for never was any dream so similar to waking experience.

comes a creature, "came a Being." He expresses his dream in present tense, (the historic present,) to make it more vivid in the telling.

21-2. **I never saw a vessel.....becoming,** a *vessel* is usually that which contains anything; in its special sense we mean a utensil which contains a liquid. But the wider sense is "that which holds or contains." Thus we have the sense, "I never saw anyone containing so much sorrow, full of it and yet in the most attractive (becoming) form."

23. **Like very sanctity,** like the Spirit of Sanctity herself.

25-6. **her eyes Became two spouts,** her eyes seemed to become twin spouts of fire.

26-7. **the fury spent.....break from her,** "and after her fury had spent itself, those words burst from her." **anon,** soon; presently.

28-30. **Since Fate.....thine oath,** since fate, in defiance of your kindly nature, has selected you as the agent for deserting my poor babe, in fulfilment of the oath you swore to obey the king, etc.

32-4. **and, for the babe, Is counted.....prithee call't,** "and, because the babe is considered lost for ever, I pray you call it Perdita." Perdita is from the Latin verb **perdere,** to lose, and means literally "the lost one."

For this ungentle business, because of this cruel act, entrusted to you by my lord the king, etc.

37. **Affrighted,** terrified.

38 9. **I did in time.....no slumber,** I managed in time to collect my senses, and thought that this had actually happened and that it was not a dream. Dream are trifles.

40-1. **Yet for this once.....squared by this,** yet for once, it may be because of superstition. I will regulate my actions by this, **spuared,** mensured; adjusted to a course of action.

42-6. **and that Apollo would.....its right father.** and that Apollo wishes, since this is indeed the child of king Polixenes, that it should be placed, to meet life or death, on the country of its own father.

Blossom, speed thee well ! "Little flower, may you be fortunate !" This is again the literal sense of **speed,** as manifested in the prayer, "God speed you !"

47. **and there thy character,** "and with you this written description." The word *character* is used in the sense of "writing," just as we speak of handwriting being in Roman or any other "characters." It is by this written description that Perdita is afterwards identified.

47-9. **there these, Which may.....rest thine,** *these* obviously refers to some jewels of value which Antigonus has been instructed to leave with the child. He says that, if fortune is kind, they may suffice to give her a fine education if she is found by anyone, and still remain her own That may mean that the jewels are of sufficient value to pay for her breeding and still leave a balance for her, or else that the jewels will influence some person to educate the child at his own expense and keep them in trust for her,

53. **enjoin'd to this,** directed to do this thing.

54. **frowns more and more,** becomes more and more stormy in outlook.

55. **A lullaby too rough,** a *lullaby* is a song designed to lull or soothe a child to sleep ; the lullaby of little Perdita is soon to be the rough voice of the tempest which approaches.

56. **A savage clamour,** the growling of a bear which approaches.

57. **the chase,** the hunt, only this time he is the hunted and not the hunter.

58. **I am gone for ever,** and indeed old Antigonus appears no more in the play, as he has served his dramatic purpose. Many soft-hearted readers blame

Shakespeare for not preserving him to join the final rejoicings.

60-1. **would sleep out the rest,** "could go to sleep for that period of life." Shakespeare thinks that from sixteen to twenty three is the mischievous period of life.

in the between, in the interval between those two ages, sixteen and twenty three.

62. **wronging the ancientry,** offending old people.

63-5. **Would any but these boiled brains.....this weather,** " would any but the foolish brains of young men of nineteen and twenty two go out hunting in weather like this ?" There are two young hunters who have passed and disturbed his sheep.

67. **if any where I have them.....browsing of ivy,** "if I find those two lost sheep anywhere, it will be by the seaside feeding on the ivy." Shakespeare is not very accurate in the facts of nature, for sheep will not eat ivy leaves.

browsing, the word is applied to the action of sheep and cattle in eating grass or leaves ; it is much the same as "grazing."

69. **Good luck, an't be thy will,** Spirit of Fortune, if you will favour us !

70. **Mercy on's,** as contraction for " May God have mercy upon us !" used in the contracted form as an exclamation of surprise.

barne, child. The word "bairn" is still common in the northern English dialect and Lowland Scots.

72. **some scape,** some escapade. The deserted child makes him surmise that it is the unwanted offspring of some illicit love affair, the mother being a waiting-woman.

73. **yet I can read.....the scape,** yet I can detect the love affair of some waiting-woman in this affair.

74. **tarry,** wait. **hallooed,** shouted.

77. **If thou'lt see a thing,** if you want to see something, etc.

78. **to talk on when thou art dead, etc.** this is the kind of cheap humour that Shakespeare served up for the uneducated groundlings. Their idea of wit was not high, and to talk of a man discussing something after he was dead, was probably a great joke to Sh kespeare's audiences.

81-3. **but I am not to say.....a bodkin's point,** the clown says that he cannot call it the sea, for it has now been raised up by the storm till it has mingled with the heavens; in fact the sea and sky are so intermingled that one could not pass the point of a needle between them. This great storm is a dramatic necessity, in order that no one may return to Sicilia with the news that Perdita has been abandoned in Bohemia. They will assume that she has been drowned with the others on the ship.

85. **how it chafes,** how the sea moves restlessly!

86. **how it takes up the shore,** how it rushes against the shore!

87. **the poor souls,** the sailors in the ship which brought Perdita. The clown has seen the ship being swallowed by the waves.

89. **boring the moon, etc.** *i.e.* raised on high by a wave till it seemed as if her mast would pierce the moon, and then down in a hollow of the waters covered with foam and froth. *yest* or yeast is the substance which makes bread rise by causing many little bubbles to form, and it is sometimes figurativly used for the white foam of the waves.

90-1. **as you'ld thrust..... hogshead,** "like a cork which you have pushed into the hole in a barrel." A hogshead is the largest size of barrel, and the cork in a barrel of ale is sometimes covered and invisible by the froth coming past the edges.

92. **the land-service,** "the incident which happened on the land." land-service means, as a rule, opera-

tions carried out by the military on land as distinct from naval operations on the sea. The clown uses the term injest, as if it were a campaign partly on land and partly on water that he had witnessed. He has seen the bear devour Antigonus.

95. **to make an end of the ship,** "to end the story of the ship."

96. **how the sea flap-dragoned it,** *flap-dragon* is a game or recreation indulged in at Christmas time. A piece of sweet-meat is foating in a glass of liquor, and it is set alight because the alcohol causes it to burn. The test is to swallow it quickly; if the sweet-meat is taken boldly into the mouth and swallowed with one quick gulp, there is no danger of burning. The sweet-meat is called the burning dragon and the game is called snap-dragon. The sea has swallowed the ship with a similar quick gulp as is used in this game. The clown narrates what he has seen with wit and levity, in spite of the tragic nature of the event. It is Shakespeare's aim to give a comic interlude as a relief here, and not to add more tragedy which is unrelated to the main story.

100. **Name of mercy,** "In the name of goodness." This is a mild oath indicating surprise at the news.

101. **I have not winked,** an exaggerated way of saying, "The events are so very recent that I have hardly had time to wink or close an eye since I saw them, etc."

103. **nor the bear half dined,** nor has the bear half finished his dinner yet.

108. **there your charity would have lacked footing,** the clown again indulges in jesting, for there is double meaning (1) your charity or kindness would have had no foundation, because it was impossible to save the ship; (2) your charity would have been unable to stand beside the ship, because no one can stand on the surface of the waters.

110. **Heavy,** sad; serious.

111. **Now bless thyself,** the sight you are about to see is so strange that you will say, "God bless me!"

113-4. **a bearing-cloth..... squire's child,** the custom is to wrap infants in a long richly-embroidered cloth when preparing for the ceremony of baptism, and this is known as the *bearing-cloth* i. e. the cloth in which the child is borne or carried. The shepherd says that Perdita's cloth is so rich that it is evidently that of the child of a landed proprietor or country gentleman.

115. **I should be rich by the fairies,** that I should become rich by the help of the fairies.

116. **changeling,** a child which has been changed or substituted for another. The superstitious belief was that the fairies sometimes stole away a child from the cradle, if the mother failed to keep watch, leaving behind some substituted fairy child of their own in its place. The shepherd thinks they have been playing this trick on some noble, and that they have then abandoned the stolen child on the desert. As a rule, the term *changeling* is applied to the child the fairies leave behind, and not to that which they carry off.

118-20. **You're a made old man ..... all gold!** your fortune is made, old man. If only your youthful sins are forgiven, you have a great deal to live for. Why, this cloth is of gold! entirely of gold!" The *Folios* read *mad old man.* This has not good meaning in the context so most have accepted the emendation of Theobald, *made* for "mad." To be a "made man" is idiomatic for a man whose fortune has just been made, and that is the idiom which is used in the original source where this is described: "the good old man desired his wife to be quiet; if they held their peace they were made forever!" So *made* is probably what Shakespeare had in mind, and "mad" a misprint.

121. **fairy gold,** the superstition was that the fairies sometimes sent gold, but that it might as

quickly disappear if not looked after carefully. So it will prove so unless they take it at once.

122. **the next way,** "the nearest way." next literally means "nearest" though we have not that use of it now.

123. **still,** always.

124. **Let the sheep go,** let the sheep look after themselves for the time being.

128-9. **they are never curst.....are hungry,** "bears are never savage except when hungry, (and so there will be no risk.)" This use and meaning of *curst* is quite obsolete.

131-3. **If thou mayest discern.....sight of him,** if it is possible to find out his identity from his remains, bring me to have a look at him.

134. **Marry will I,** by St. Mary, I will.

136-7- **we'll do good deeds on't,** since it is a lucky day, having brought us this gold and jewels, we shall do the good deed of burying the old man.

ACT IV.

Scene I.

It is necessary here for Shakespeare to pass over the great space of sixteen years, which elapse between the first three acts and the last two. Since this is a great breach of the time-unity, he covers it up by the somewhat hackneyed device of the chorus, borrowed from Greek drama. This scene has then no part to play in the action of the drama, and could easily be dispensed with. There is no particular poetic merit in the lines, and it is just possible it was added by some later playwright. Shakespeare is careless about details of this nature, but this scene may have been suggested to him by the title of the tale which he took as the basis or source of this play, for Greene's work is called *The Triumph of Time.*

1-4. **I, that please some.....use my wings,** "I who please some people and make trial of all, who am a joy to good people and a terror to evil-doers, I who make error and reveal it, now in my character of Time exercise my privilege of using my wings." That is, he is about to fly swifty over the sixteen years which elapse after the death of Antigonus, covering them in an instant.

Impute it not a crime, do not call it a grave fault on my part.

6-7. **and leave the growth.....wide gap,** "and do not try to find out what has grown up in that long interval."

7-9. **since it is in my power.....O'erwhelm custom,** "since I have the power of overthrowing any law of man, and in the same hour I may establish one custom and overthrow another one." The term *self-born* has produced a variety of renderings, but there is no need to regard it as other than variation of "self-same" which is simply an intensive form of "same". Naturally if in the same hour Time establishes a custom, it must be another custom which is overthrown, and not the same one, as some have wrongly thought.

9-11. **Let me pass.....now received,** "Let me pass on (over these sixteen years) for I am always the same, before the oldest order of the universe existed and before that which is now accepted by all."

11-15. **I witness to.....Now seems to it,** "I am the witness of the times that usher in each order of society; so I shall be witness of the freshest things which now prevail. I shall in due course make the fresh glitter of the present seem dim and stale, just as my tale seems stale to the present time." **stale,** the condition of being old; not fresh.

15. **Your patience this allowing,** if you will patiently allow me this, etc.

16-17. **I turn my glass.....had slept between,** "I will turn my time-glass and give this scene the develo-

pement of sixteen years, just as if you had slept through that time." Time is always shown as an old man bearing a scythe and an hour-glass, an apparatus consisting of a double glass bulb from which sand runs in a certain time from one bulb to the other. When the sand has filled the lower ball of the glass, it is turned upside down and the sand commences again to run into the lower part.

17. **Leontes leaving.....fair Bohemia,** leaving Leontes, who is so grieved over the effects of his foolish jealousies that he shuts himself up in solitude, I want you gentle spectators now to imagine me in fair Bohemia." *fond* has two meanings: (I) having a liking for; (?) foolish. The latter is the sense here.

22. **O' the kings,** i. e, of king Polixenes.

which Florizel,.....name to you, whose name I now give to you as Florizel.

with speed so pace.....Perdita, and with equal speed I pass on to speak of Perdita.

24-5. **now grown in grace.....wondering,** who has now grown up to a grace which is equal to the wonder which it attracts.

24-5. **what of her.....not prophesy,** "and what will happen to her, I do not care to prophesy now." **list,** care to; choose to.

The word is now obsolete, except in poetry, which is always entitled to use old-fashioned words.

27-29. **A shepherd's daughter.....of Time,** "she is a shepherd's daughter and what concerns her, which is still to come after this, is a theme to be solved by Time." **adheres,** belongs; pertains. **argument,** theme; business. For this special sense of the word, cp Milton's opening Lines of *Paradise Lost*:

> "That to the highth of this great argument
> I may assert eternal providence,
> And justity the ways of God to men,"

29-32. **Of this allow...you never may,** remember that the words are written by Shakespeare to be

spoken by the character of Time on the stage, to his audiences: "Allow this, if ever you have spent time in a less profitable manner than you are doing now (in listening to a play); if you have never done so, then Time himself says to you that he wishes that you never may."

Scene I.

Now the action of the fourth and fifth acts is rejoined to that of first three, the sixteen years between having been cut out, and the familiar characters of Polixenes and Camillo used to make the join more natural than it would have been, had new characters been placed before us. There are two points at once obvious, that the passage of years has brought repentance and a desire for home associations into the drama, and those point to a fair ending.

2-3. **'Tis a sickness.....grant thee this**, it makes me ill you refuse you any request, but to grant you this would kill me.

5. **been aired abroad**, been breathing foreign air; living abroad.

8-9. **to whose feeling sorrows .....my departure**, and to his keen feeling of grief I might supply some comfort, if I do not presume in thinking so, so that is another incentive for my departure.

11. **wipe not out**, do not cancel or nullify.

12-13. **the need I have... .....hath made**, it is your own goodness which has made you so necessary to me.

15-6. **which none without thee.....manage**, which no one can carry on properly without you there.

18-22. **which if I have not enough..... ...heaping friendships**, and if I have not been sufficiently grateful for your services—and I could never be too much so—to be more grateful shall be my aim and the increase of friendship with you shall be my reward.

23. **whose very naming,** the very mention of the name of Sicilia.

28. **to be afresh lamented,** to be mourned for as if it had freshly happened.

30-1. **their issue not being gracious,** when their children do not behave properly.

32. **approved,** experienced ; had time to prove.

34. **happier affairs,** his recreations ; leisure pursuits.

35. **I have missingly noted,** "but I have noted from the fact of missing him, etc." to "miss" a person is to observe that he is absent

36. **less frequent.....exercises**—less regular in the performance of his princely duties.

39. **I have considered so much,** I have thought the same myself.

40-1. **I have eyes.....upon his removedness,** I have spies who serve me by observing him during his absences from court.

43. **homely,** plain ; simple.

44. **from very nothing,** from utter poverty.

45-6. **is grown into an unspeakable estate,** has flourished to an unimaginable degree of prosperity.

48. **rare note,** wonderful reputation.

the report of her.....such a cottage, her fame is extended more widely that one would have thought possible, originating in such a humble cottage.

51. **intelligence,** news ; information.

52. **I fear the angle, etc** "and I fear that she is the bait which attracts my son there." An angler is a person who fishes with rod and line; sometimes Shakespeare uses *angle* for the lure or bait which the angler uses. Hamlet says that his uncle has :

"Thrown out his angle for my proper life."

54. **not appearing what we are,** not revealing our identity.

57. **uneasy,** here means "difficult."

Scene III.

Charlton says: "In the last scene we noted a change from the murky atmosphere of tempestuous raving to the sweeter breath of memory and realised goodness. Now the change is still more apparent. The scene opens with a song which brings at once the joyful air of spring and the freshness and irresponsibility of rustic life; whilst the song at the end of the scene is a fit prelude to the incoming of Perdita immediately after."

1. **peer,** appear.

2. **With heigh, etc.** this is an exclamation of joy, which is a favourite refrain in songs. *doxy* is the slang name applied to a vagrant or wandering woman, the partner—mostly temporary—of a tramp, who wanders the country with him.

3. **the sweet,** the sweet season of spring.

4. **For the red .....pale,** distinctly obscure; a possible meaning is "For the red blood of health now appears in the cheeks of people who have become pale during the unhealthy winter."

5. **The white sheet bleaching .....for a king,** Autolycus is frankly a petty thief, his booty being the linen sheets of the housewife which she has spread out after washing, to be whitened by the sun on the hedge top. *pugging tooth* is a unique term, made up by Shakespeare. To "pugg" is a slang term for to steal. Now we have a phrase "to have a sweet tooth" meaning to have a weakness or desire for sweet things, so Shakespeare evidently parodies it by inventing a "pugging tooth," *i. e.* a desire for stealing things. In simple words, the sight of the linen sheets drying on the hedge awakens his dishonest propensities. The fourth line is a light-hearted breaking away from the theme.

9. **tirra lirra,** an imitation of the lark's note, and a very poor one.

10. **With heigh .....jay.** the thrush has a sweet song, but the jay has only a discordant chatter. Still Autolycus says that these birds entertain with song himself and his female associates. The word *aunts* was slang for low women of loose morals,

14. **three pile.** three-pile velvet, which was the best and most expensive brand of velvet.

17-8. **And when I wander .....go right,** and when I wander aimlessly about the country, I am more likely to do right than when I have a fixed purpose.

19-22- **If tinkers.. .. avouch,** "If tinkers may be allowed to live, and carry the pig-skin bag which holds their tools, then I may also make my confession and admit it while in the stocks." *tinkers* were travelling vagabonds whose nominal profession was to "tinker" or repair pots and pans. They carried their tools in a *budget* or bag of pig-skin leather. The *stocks* is that old form of punishment which was once used in England. The stocks consisted of a wooden frame in which a thief or poacher was placed, his ankles held fast, so that he was on display before all the village people for some hours, and probably pelted with stones and rubbish by them.

23-4. **My traffic.....lesser linen.** my business is the stealing of sheets; when the kite-hawk is nest building, then you may have to guard your smaller linen articles (such as handkerchiefs). Shakespeare evidently looks on the kite as a thievish bird. It is difficult to say, for in our days it is practically extinct in England. If a stray pair of kites appear, they seek the wildest and most lonely spots.

Autolycus, in Greek legend, Autolycus was the son of Hermes or Mercury, the patron god of thieves.

25. **littered under Mercury,** the phrase "to be littered" means to be born, but is only used of the birth of dogs; we say that puppy dogs have littered. The rogue Autolycus uses droll expressions like this to make humour. There is the meaning "born of Mercury as my father" and the secondary sense, "born

under the planet Mercury" which has the effect of creating a thievish character.

a snapper-up of unconsidered trifles, a stealer of petty and trifling articles.

26-8. **With die and drab .....simple cheat,** "by means of dice and low women I attained this garb of rags and my source of income is simply cheating." *die* is the singular of dice, the tools of the gambler, but is rarely used in the singular as here. *A drab* is the commonest class of prostitute. **caparison**, uniform or dress. **silly cheat**, this may mean either "from the simple act of cheating' or from silly fellows who are easily cheated." *silly* has for its original or literal sense simply "plain" or "simple," so either reading will do.

28 9 **Gallows and knock.....terrors to me,** Autolycus admits that he is only a thief of petty objects and not a highway robber on a large scale. The hanging gallows and hard knocks await the bold highway robber, and so are powerful enough to frighten him from that.

30. **as for the life to come. etc.** as regards punishment in a future life, he goes to sleep and forgets about it.

32. **every 'leven wether tods.....odd shilling,** a *wether* is a sheep, and a *tod* is a local term for twenty eight pounds of wool. But the clown uses *tods* as a verb; he is counting his profits in advance, and says "Every eleven sheep yields a tod of wool, and every tod is worth one pound and one shilling. "We know that the price of wool in Shakespeare's time was about a guinea.

33 4. **fifteen hundred shorn.....wool to,** after shearing fifteen hundred sheep, what will the price of the wool be?

35-6. **If the springe.....mine,** a woodcock was a simple bird, easily caught by a springe or snare of wire. It is sometimes taken for the type of foolishness

in being so easily deceived, just as in modern days we speak of a "gull" meaning a credulous fool or greenhorn. If his scheme succeeds, the clown will be his victim.

38. **without counters,** the clown is no arithmetician, and cannot reckon the sum without the help of counters, little metal discs which uneducated people used for mechanical calculation.

39. **sheep shearing feast,** the shepherds' festival which was held after the sheep had been shorn.

41. **what will this sister..... rice,** the thought of rice makes him remember the custom of throwing rice at a newly married couple after the wedding, so he slyly hints that she may need it for that purpose, since Florizel is courting her.

43. **she lays it on,** she uses her authority.

44. **nosegays,** bunches of flowers for wearing in one's coat on a gala-day.

44. **three-man song-men all,** "all men who are singers of three-man songs." The Elizabethans did not favour individual or massed singing, but preferred "catches" or "glees" in which three men took different parts and answered each other.

46. **means and bases,** there are three qualities of male voices, the tenor, which is highly pitched and more like a woman's voice in tone, the base, which is deepest and more manly, and the **baritone,** which is mid-way between tenor and base, and is therefore called a "mean" or medium voice. The shearers consist of base and baritone singers.

47-8. **but one puritan.. ..... hornpipes,** Shakespeare did not like the Puritans, who were opposed to the drama and to the stage. He makes them out to be miserable spoil-sport fellows, like Malvolio in *Twelfth Night*, his greatest caricature of a Puritan. He says here that the Puritans sing dull and heavy Psalms to lively tunes like a hornpipe, which is a lively composition suitable for dancing to. Even when

there is merry music, this puritan sings his mournful chant.

49. **saffron,** a yellow coloured spice. **warden pies,** a dish that was a favourite in rural England of the 17th century. **mace,** also a spice used in cookery.

50. **no, that's out of my note,** no, dates are not in my list of articles to be bought.

a race, this was the measure by which ginger was bought then.

52. **and as many of raisons o' the sun,** and four pounds of raisons which have been dried in the sun.

53. **O that ever I was born,** O, I regret that ever I was born !

54. **I' the name o me—,** an unfinished exclamation, much the same as our modern, "In the name of goodness !"

59-60. **the loathsomeness.....offends me, etc.** Autolycus pretends that he has been beaten by thieves, who have taken away his good clothes and made him put on their filthy rags in exchange. This is to account for his disreputable appearance.

70-1. **if this be a horseman's coat, ...hot service,** the clown asks this because the robbers of those days were usually mounted highway robbers, with good horses to make sure of their retreat. But the clown cannot conceive of any horseman having possessed such a tattered garment as the pretended victim is now wearing.

lend me thy hand, give me your hand, and I will help you to stand up.

74. **tenderly,** "be gentle !" The rascal pretends to be sore with the blows he has received.

77. **is out,** is dislocated.

79. **softly,** gently please !

84. **kinsman,** relative. **not past** three **quarters,** no more than three quarters of a mile from here.

87. **kills my heart,** "hurts or pains me." He does not want the clown to find out that he has been robbed of his money.

92. **troll-my-dames,** a cant or slang term for "prostitutes."

94-5. **whipped out of the court,** it is himself and his own career that Autolycus is describing.

97-9. **they cherish it to make it stay.....but abide,** "they cherish any virtue they find to retain it there, but it is hardly able to do so." There is a shaft of satire at the lack of virtue in court life in those words. In his final plays, Shakespeare often exposes court life and compares it unfavourably with free country manners. Of course he could not make this satire more than slight and humorous, depending as he was on the favour of the king and the royal court.

101. **an ape bearer**, one who makes a living by taking an ape about the country for show; apes were rare in those days.

process-server, one who served writs on debtors who had had a judgment given against them in the court—a difficult task.

a baliff, a minor law officer.

102. **compassed a motion,** a *motion* was a show in which dolls or puppet figures, worked by strings from above, gave a simple kind of performance. The great and familiar example is that of "Punch and Judy," which is still performed by doll figures before the children of England. Autolycus acquired a puppet show giving the adventures of the Prodigal son, that well-known Bible story.

104. **living**, occupation. Notice again a singular verb, although *land and living* seem to our ideas to form a plural subject.

105 6. **having flown ever many.....in rogue,** having graduated through many dishonest trades, is settled only in the fact that he is consistently a rogue.

107. **prig,** then was a slang term for "thief," **upon my life,** I swear upon my life.

108. **He haunts wakes, fairs, and bear-baitings,** *wakes* and *fairs* were rural gatherings in which numbers of travelling showmen came together, and all kinds of unemployed labourers and servants in search of work. There was much drinking and immoral conduct in such gatherings. *Bear-baiting* was the cruel sport of Elizabethan times in which a bear was tied to a post, and made to fight against a number of dogs. This sport also had the reputation of attracting vagabonds and rogues.

110-11. **that's the rogue..... this apparel,** the words of the speaker are, of course, perfectly true, and this provides a situation of humorous dramatic irony, since the audience knows the identity of the speaker but the clown does not.

113. **looked big,** assumed a bold appearance. **he'ld,** he would have.

117. **I warrant him,** I can assure you; I am certain.

118. **How do you now?** how are you now?

121, **pace softly,** walk gently.

122. **bring thee,** conduct you; accompany you.

123. **good-faced,** kind-faced.

126. **Prosper you,** may you prosper!

127. **hot,** strog: full. That is because Autolycus has stolen his purse, or the contents of it.

129. 31. **if I make not this cheat.....book of virtue,** "if I do not make this victim of cheating produce another for me, and make the shearers like sheep whom I shall shear (rob), then may my name be struck off the roll of vice and written again in the book of virtue." He means that if he cannot do this, he is not a clever thief and will have to become virtuous again.

132-35. **Jog on,** an old Folk Song, which is found in some collections. **jog,** tramp; walk.

133. **het,** grasp. take hold of. **Stile,** a wooden step for crossing a hedge or dike.

135-5. **A merry heart.....a mil-a,** a merry heart enables his owner to walk strongly all day, but a sad heart tires after walking a mile.

Scene IV.

This is the most romantic passage of the drama, and displays the most tender passion of human love in the loveliest setting that nature can provide. The spirit is similar to the love-making of Ferdinand and Miranda in *The Tempest*, or the country life led by the brothers of Imogen in *Cymbeline*. It is only in those final three plays that Shakespeare gave the purely idyllic, though he had previously approached it in *As You Like It*. Here is also humour, dancing, and feasting, with just a hint of possible tragedy in the back ground. The quality which is peculiarly romantic, the unexpected proximity of tragedy in idyllic happiness, is marked in the dramatic episode: "Mark our contract!"—"Mark your divorce, young sir." Apart from this hint of danger, the scene is one of the most romantically beautiful in Shakespeare.

1-3. **These your unusual weeds ...Aprils front,** "these unusual garments of yours give new life to every part of you. You seem no shepherdess, but rather the Goddess Flora appearing in the very front of April's beauty." The word *weeds* (O. E. **hwaeda** robes) originally meant "clothing," but in modern English we only use it in the expression "widow's weeds," meaning the dark robes of mourning worn by widows. **Flora,** the classical Goddess of Flowers. **peering,** appearing.

3-5. **This your sheep-shearing.....queen on't,** "and this sheep-shearing festival is like a meeting of the lesser gods with you for the queen of the meeting." **on't,** of it.

6. **To chide.....becomes me,** "To scold you for your extremes of imagination would not be becoming on my part." *it not becomes* is a crabbed form of grammatical arrangement with the sense of "does not become."

7-10. **Your high self.....pranked-up,** "your own high personality, the gracious object of attention of all in the land, you have hidden under the dress of a shepherd, while you have dressed me, a poor lowly maid, almost like a goddess." **swain,** an old word for "shepherd," still used in poetic diction. **wearing,** clothing. **prank'd up,** decorated; adorned.

10-14. **but that our feasts.....show myself a glass,** "and but for the fact that our feasts have foolishness in every dish and the guests seem to digest it from old custom, I should blush to see you so attired, as if you had sworn to make yourself like a mirror in which I would see reflected my own rustic status." Some have found difficulty in this passage, and have wished to emend *sworn* into "swoon," i. e. her clothing is so grand that she would faint with shame at her effrontery if she saw herself in a mirror. But I think that where a satisfactory meaning can be got without emendation, it is to be preferred. Here it seems to me that the sense is that she is embarassed by being dressed up as a goddess or great lady, while the prince's shepherd's garments make her think that he is a mirror which has sworn to keep showing herself the picture of a peasant which she herself is.

15. **When my good falcon, etc.** this lets us know how they first met. He had been engaged in the sport of hawking or falconry, and his hawk took its way over her father's fields.

16. **Now Jove afford you cause!** "may God grant that you have good reason to bless!" She hopes that it may indeed prove to have been a happy meeting.

17. **To me the difference forges dread..... to fear,** "to me the difference between our ranks creates dread. Your great position has not accustomed you

to feel fear." We usually talk of forging steel or forging a chain; we might render it "binds me in chains of dread."

20-22. **O, the Fates !.....bound up ?** "By the Spirit of Destiny ! What would he think to see his son, his noblest creation, in a vile entanglement with a low shepherd's daughter ?" Or perhaps the word *binding* is, as Moorman thinks, to be taken as "covering in the sense that a book is covered by its binding, and so we have, ".....how the king would stare to see his noble son covered with the vile dress of a shepherd !".

22-4. **Or how Should I.....his presence ?** "Or how could I, in those gaudy, borrowed robes of mine, endure the sternness of his gaze ?" **borrowed flaunts,** when a person wears special garments which are not natural to him, we say he is in borrowed garments, or "borrowed feathers." *flaunts* is a noun manufactured by Shakespeare from the verb 'to flaunt,' and has the sense of "flaunting or ostentatious garments."

Apprehend nothing but jollity, anticipate nothing but joy.

25-7. **The gods themselves.....beasts upon them,** "the ancient gods of Rome, humbling their divine natures before the power of love, have sometimes assumed the form of animals."

27-31. **Jupitor became a bull.....As I seem now,** "Jupitor took on the form of a bull, and roared. Neptune the sea-god assumed the form of a ram, and baaed. The sun-god, Apollo, dressed in robes of golden fire, disguised himself as a humble shepherd, as I am now dressed." It is indeed the case that old Greek myths relate the gods mentioned by Florizel to have assumed those disguises of animals and humble humans, while engaged in love affairs, so Florizel justifies thereby his own disguise.

31-5. **Their transformations.....hotter than my faith,** "their changes in appearance were not for any

loved objects more beautiful than you ; their intentions were not so pure as mine, since my desires regarding you do not exceed what is allowed in honour, nor does any lust impel me more strongly than faith."

38-40. **One of these two.....Or I my life,** "one of the two things must prevail (i. e. either Florizel's resolution to wed her or the opposing power of the king.) Then events will tell you that you must either give up your purpose of loving me, or I must change this mode of life." The sense of the concluding words is not that she may lose her life, but that she cannot retain her present life of courtship with the prince. Either she will marry him or lose him entirely.

41. **forced,** far-fetched; over-drawn. **darken not,** do not make sad the mirth of the feast.

42-3. **Or I'll be thine.....my father's,** "either I will be your husband, my fair one, or I will cease to be my father's son." As we saw before *or.....or* equals our *either.....or*.

43-8. **For I cannot be.....behold the while,** "For I cannot be true to myself, nor can I bear any relations to anybody, if I am not your husband. To this ideal I am constant though Fate forbid it. Be merry, my gentle one ! Suppress such sad thoughts as these by rather thinking of any present object that offers itself to you "

50. **nuptial,** marriage.

51 2. **O lady Fortune ....auspicious,** O, Dame Fortune, may you be favourable !

54. **Address,** prepare. **sprightly,** in a spirited manner ; with a lively greeting.

Let's be red with mirth, let us make the faces of all red with mirth.

55. **Fie,** shame !

56. **pantler,** keeper of the pantry or provision cupboard.

57. **dame,** lady of the house ; hostess.

58. **Would sing her song.....turn,** in addition to waiting on all, she would sing to the others and take her share in the dancing.

60-2. **On his shoulder.....to each one sip,** "first at one guest's side and then at another's, her face fiery red with labour and with the ale she drank to quench her thirst, drinking a toast to each one." Her face was reddened by work and by the drinks she took to relieve the thirst of her work.

62. **retired,** reserved ; standing apart.

63. **as if.....a feasted one,** as if you were a guest in whose honour the feast was given.

65. **to's welcome,** the *us* refers to "unknown" *i. e.* bid those friends welcome who are unknown to us.

67. **quench your blushes,** restrain your blushes. The word *quench* is mostly used in the sense of to quench thirst or the flames of a fire ; it is used figuratively here because her blushes of nervousness are fiery red.

68. **That which you are.....feast,** as mistress of the feast, which indeed you are,

70. **As your good flock.....prosper,** " if you wish your good flocks to prosper." *as* was frequently used in the sense of *if* in the 17th century. The sheep-shearing festival was in the nature of a thanksgiving ceremony to the god of shepherds, who would make the flocks prosper in future.

74. **For you there's rosemary..... to our shearing,** certain flowers in England are associated with certain qualities and have certain traditions. Rosemary and rue are two flowers which are associated with memories or remembrance. Cp. the words of mad Ophelia in *Hamlet* :

> " There's rosemary, that's for remembrance.
> There's rue for you ; we may call it Herb of Grace."

Her words then read, " Here are rosemary and rue for you ; these keep their appearance and smell right throughout the winter. Grace and pleasant memories to you both, etc."

78-9. **well you fit..... flowers of winter,** it is appropriate that you select flowers which grow in winter to suit with our advanced ages.

79 82 **Sir, the year growing ancient .. rustic garden's barren,** "sir as the year moves on till it is not quite at the end of summer and has hardly reached the beginning of winter, the fairest flowers at that time are carnations and streaked gillyflowers, which some people call " Nature's bastards." Our rural garden here has none of that variety." *gillyvors* is an old French word, used for the blossom we now call the "gillyflower.' Perhaps the term "bastard" is applied to carnations and gillyflowers because they were originally produced by crossing different kinds of flowers, and so are ra her the product of scientific gardening than of Nature

85. **slips,** " cutting." A small piece or twig which is cut from a flower to be planted elsewhere is called a " slip. "

87-8. **There is an art.....creating nature,** " that art has had a share in creating their "pied" or streaked colour, as well as Nature." This is the same sense in which those flowers were called " bastards." That is, their mottled colour is due to the art of man as well as to Nature. **piedness,** a noun formed from "pied," which means " of mixed colours."

88-92. **Say there be .... That Nature makes,** well, assuming that is so, still Nature can not be improved by any agency unless Nature herself has made that agency. So over the art of man, which you say has been used to improve Nature, there is a higher art which was made by Nature herself."

92-7. **You see, sweet maid .....itself is nature,** "You see, sweet maid, we marry a gentle member of our family into some wilder family, similarly we make

a plant of the commonest kind more fruitful by transplanting a bud from some nobler plant. This is an art which improves Nature, or rather changes it, but the art itself is part of Nature's workings." There is certain concealed irony here; it would seem that Camillo is thinking of the possibility of the gentler scion, Florizel, marrying into the wilder stock of the shepherd's family." **scion,** a member of a family. **conceive.....kind**, the word *conceive* is to be taken in the sense of "produce" or "bring forth fruitfully." **bark of baser kind,** signifies a tree or plant of worthless nature, though *bark* literally means the outer skin or covering of a tree. This is the figure of speech which uses the part for the whole. **By bud, etc.** by transplanting a slip from a plant of nobler kind.

100. **dibble**, a small spade or trowel used by gardeners.

101 3. **No more than were I painted .....breed by me,** "no more than I would like this youth, if I were covered with paint, to say he liked it and that he would wish me to become the mother of his children on that account." Perdita is strongly in favour of natural and unaffected things which are not in any way affected or against plainness.

103. **Here's flowers,** Shakespeare did not comply with the modern rule of grammar which requires "Here are flowers, etc."

104. **Hot lavender**, lavender is a gentle plant with a sweet perfume and is called *hot* i.e passionate, because it is associated with love. The explanation of "aromatic" does not suit this flower at all. **mint, savory, marjoram,** all familiar garden flowers in England.

105 6. **The marigold ..... rises weeping,** this is a yellow flower which closes up its petals at night when the sun sets, and opens them again in the morning when the sun rises. The drops of morning dew then make the flower appear to be weeping. In the beautiful lytic, *Hark*

hark, the lark! in *Cymbeline*, Shakespeare says:

"And winking marybuds begin
To ope their golden eyes."

107. "**middle summer**, mid-summer.

109. **leave grazing.....live by gazing**, "cease to eat the grass, and live by feasting my eyes on you." The young lover plays on the similar sounds of gazing and grazing,

111. **You'ld**, this is the way Shakespeare contracted "you would."

blasts of January, the cold January winds.

my fairest friend, "my dearest friend." She addresses her words to Florizel, and wishes she had some of the flowers of springtime to give him, to match with his youthful season of life.

114-16. **O Proserpina.....Dis's waggon**, "O, Proserpina, I wish I had some of the spring flowers which you let fall in your fear, when carried away in Dis's chariot." The thought of spring flowers makes Perdita think of the old classical legend of Proserpina. She was the daughter of Ceres, the deity of harvest. One day in springtime, Proserpina was gathering flowers, and her beauty attracted the attention of Pluto or Dis, king of the underworld. He snatched her off in his chariot and carried her to his gloomy abode. Ceres entreated the gods, who at last said that she could not be taken away from Pluto altogether, but might spend six months of every year with him and the rest of the year with Ceres.

116-7. **daffodils that come.....swallow dares**, the daffodil comes very early to England, the yellow blossoms appearing even amid the snow of the last days of winter, before the swallow has dared come and risk the rigors of the climate.

117. **take**, captivate; delight.

118. **violets dim, ...Cytherea's breath**, "violets pale in colour, but lovelier than Juno's eyelids and

more fragrant that the breath of the classical goddess Cytherea."

120-22. **pale primroses.....strength,** it is hard to say how a flower can be unmarried. The primrose is another flower which appears in the early days of spring and disappears before the warm days of summer begin. That is to say the primrose dies before it can be nourished and united in love to any other, by the strength of Phoebus the sun god. But it is a far-fetched poetical conception.

123. **a malady most incident to maids,** "and this is a misfortune which also happens most commonly to maidens." That is, they may also, like the primroses, die in their youth before they reach the summer time of love.

123. **bold oxlips,** another tall and strong English flower.

124. **the crown imperial,** a flower called the "fritillary" which is sometimes called "the royal crown" because its blossoms are crown-shaped.

125. **The flower-de-luce,** this is the name of a certain variety of iris, though Shakespeare thinks it to be a lily.

125 7. **O these I lack.....o'er and o'er,** "O, I need these to make garlands for you young people, and to scatter over my young friend Florizel." Perdita regrets that all the flowers of springtime, which she has mentioned above, are not available at this season, since they are appropriate for young people.

like a corse, as one places flowers on a corpse ?

128. **a bank,** a mound or heap. **love,** an abstraction for "lovers."

129-30. **Not like a corse.....in mine arms,** "Not like a corpse, but, if a corpse, not to be buried, but to become alive and to be buried in my embrace." The word **quick,** (Old English *cwic*) meant "living." It is seen in its original usage in the words of the Creed,

".....whence He shall come to judge the quick and the dead." So here we may render *quick* as "quicken," *i.e.* "become alive."

132. **in Whitsun pastorals,** "in pastoral plays performed on the holiday of Whit Sunday." Whit Sunday is one of the religious festivals of the church.

133. **Doth change my disposition,** has changed my usual quiet temperament.

133-7. **What you do.....Pray so.** "Whatever you do improves any act you happen to perform. When you speak, my darling, I could wish you to continue speaking for ever When you sing, I feel that I would like you to be singing even when engaged in buying and selling, even when giving charity, even when praying." This is the delightfully extravagant language of young lovers, so fresh and innocent after the hard passions of earlier scenes.

137-8. **and, for the ordering.....sing them too,** "and, in the general arrangement of your daily life, I wish that you could do everything in singing."

138-40. **when you do dance.....Nothing but that,** "when you dance, I wish that you were a wave of the sea so that you might for ever do nothing but dance; always to move so, always to be so, and to have no other activity save dancing."

141-44. **each your doing.....acts are queens,** "each thing that you do is so specially your own in every particular that it completes (crowns) whatever other thing you are doing for the time being, so that all your acts are queenly." This is still lovers' rhapsody.

144-51. **O Doricles.....the false way,** "O, Doricles! Your praise is excessive. But for your youth and the trueness of nature which appears through it, plainly proclaiming you as an innocent shepherd, I would conclude in my wisdom, O Doricles, that you were wooing me the wrong way." Doricles is the shepherd's name bestowed on Florizel. She is not

affected by praise, but frankly tells him that his words are extravagant. But she does it with sweet and gentle playfulness.

151-3. **I think you have.....put you to't,** "I think you have as little reason to fear me as I have designs of making you fear." The word *skill* is used with the unusual sense of "cause." It is an uncommon use, but not unique.

152. **turtles,** turtle doves. **pair,** mate; unite. There is a tradition that when once a pair of turtles mate, it is for life. They do not seek a fresh mate each year, like other birds.

153. **I'll swear for them,** I'll swear to be like the turtles.

154. **low-born lass,** maiden of humble birth.

155. **Ran on the green-sward,** "who ever played on the village green."

156. **smacks,** resembles; suggests. The literal meaning is "has a taste of."

158. **makes her blood look out,** makes her blush; makes the red blood colour her face.

good sooth, in good truth; truly,

159. **The queen of curds and cream,** curds and cream, both prepared in the dairy, are the province of the dairymaid, a side duty of the shepherdess. This is to say that she is the queen of the dairy.

159. **strike up!** commence! This is to the musicians.

160-1. **Mopsa must be .....kissing with,** Dorcas speaks to the clown and at the same time has a coarse dig at the other serving maid, Mopsa. She says "Mopla will be your mistress, but, by Mary, you will need garlic to improve the flavour of her kisses." *garlic* is the strong-smelling wild onion.

in good time, that's all right; don't trouble yourself over that.

164. **swain**, shepherd. This old word is still used in poetic diction, and sometimes also means "a lover."

166-7. **and boasts.....a worthy feeding**, "and he declares that he has had a good up bringing." The word *feeding* is unusual, and may be taken as synonymous with "breeding."

169. **He looks like sooth**, "his appearance speaks of his truthfulness." (Anglo Saxon, **soth**, truth).

173-4. **I think there is not half a kiss.....another best**, I think there is no distinction to be made between them, as to which loves the other best." This use of *another* would not be permissible in modern English.

174. **featly**, dexterously; cleverly. This word is not now iu use.

175. **I .....That should be silent**, that is, as her adopted father, he should not sing her praises.

177. **Do light upon her**, if his choice of a wife should alight on her.

177-8. **she shall bring him.....dreams of**, the shepherd is thinking of Perdita's jewels, left with her as a child, a dowry which Florizel does not dream of.

180-1. **never dance tabor and pipe**, pipe and tabor were the usual instruments for music and dancing; but the pedlar is so much better that one would never be stimulated by the sound of pipe and tabor after hearing him.

181. **the bagpipe.....move you**, neither would the notes of the bagpipe entertain you after him.

182. **than you'll tell money**, than you could count money.

183-4. **he utters them.....to his tunes**, "he gives forth tunes as if he had been in the habit of eating songs and must discharge them again to encourage the growth of the ears of men."

185. **could never come better,** could not have come at a better time.

187-8. **doleful matter merrily set down.....sung lamentably,** "sad thoughts sung in a merry way, or a pleasant theme sung with sadness." To the modern reader this sounds nonsense, and indeed much of the mirth of Shakespeare's clowns is akin to that of Mrs. Malaprop in saying what is simply ridiculous. But the Elizabethans did like a strain of sadness in all things, or rather of what Jaques calls "melancholy", that quality which is also idealised by Milton in *Il Penseroso*, not altogether sadness but rather "seriousness."

190. **milliner.** now means a maker and seller of ladies' hats, but the original sense was a dealer in Milanese goods, and gloves were imported from Italy then.

192. **bawdry,** indecency. **which is strange,** the songs and ballads current in Shakespeare's days were often coarse and indelicate.

192-3. **with such delicate burthens.....fadings,** the *burthen* of a song is the refrain i. e. a part which is repeated after every verse, and often full of meaningless words such as "heigh ho," "tra la," "Hey derry down" etc. *dildo* was a meaningless word so used, though a coarse meaning is also there. *fading* suggests that the voices of the singers in the refrain gradually fade away or become almost silent, but the word *fading* was also used as a meaningless refrain. It had also a coarse association. Cf. *Roxburgh Ballads*:

"She proved herself a duke's daughter,
And he a squire's son.
Sing trang, dildo lee."

and another song has:

"The courtier scorns the country clowns,"

with the refrain after each stanza:

"With a fading, fading, fading fading."

193. After *fadings*, some six lines are omitted of

the text of the *Folios* as being mere nonsense with a tinge of coarseness, and hence not worthy of the study of those for whom this edition is intended.

194. **brave**, fine; uncommon.

195. **an admirable conceited fellow**, "a fellow of lively mind." The word *conceit* was used by Elizabethans in the sense of "that what is conceived in the mind," and "conceited" has the same sense. That is, the pedlar has a mind which conceives things most admirably.

unbraided wares, "goods of which the colour is unfaded." The word *braided* meant "faded in colour" or "tarnished," and very few instances of its use are known. It is quite obsolete. Pedlars travelling the country usually tried to sell faded cloth and ribbons they had bought cheaply from city merchants.

198-9. **points more than all.....handle**, there is a play upon words here of the kind that Elizabethans loved. *points* in those days meant laces with metal ends, like our modern shoelaces, used for fastening up the doublet or jacket of the day instead of our modern buttons. But the sense is changed to "points of law," i.e. knotty legal problems. The pedlar has more points of the first kind than all the lawyers of the land could handle if they were of the second kind, even though many gross of lawyers came to the pedlar for them.

200. **inkles**, rolls of tape. **caddises**, The *New Eng. Dictionary* says that this is short for "caddis ribbons," a woollen tape or ribbon used as garters. **cambrics**, fine linen clothes. **lawns**, a lawn cloth is also a kind of linen for making fine under-garments.

201. **he sings 'em over**, he sings out his praises of all these wares of his.

202-4. **you would think a smock.....the square on't**, a smock was a loose robe or gown worn in those days. The sleeve-band is the wrist or cuff of the smock, and the square was probably the square-shaped collar. "You would think a robe were a female angel,

so finely does he sing the praises of the cuffs and the embroidery around the square collar of it."

207. **Forewarn him,** warn him beforehand. **scurrilous**, indecent.

209-10. **You have of these.....think, sister,** there are some of these pedlars who have greater qualities than you would expect, sister.

211. **or go about to think,** "if I troubled to think about them." Perdita's words indicate that she has not troubled herself to form any opinion on the qualities of pedlars.

212. **driven snow**, snow that has been driven by the wind into a smooth surface.

213 **Cyprus**, crape, a black cloth used in mourning. It was first made in the island of Cyprus.

214. **Gloves.....damasc roses**, gloves perfumed like the roses of Damascus.

215. **Masks for faces .. ..noses**, the final words "and for noses" are thrown in to complete the line and rime. A *mask* was a cover for the upper part of the face, including the nose.

216. **Bugle bracelet.. ...amber**, "bracelets of black jet and necklaces of amber." *bugle* was a black skining substance, perhaps not jet though rather like it, often used for making black beads.

225. **quoifs,** or "coifs" were ornaments for the hair, and 'stomachers' were ornamented belts like corsets which ladies wore round the waist.

219. **dears**, sweethearts.

220. **pocking-sticks,** the ladies of these days wore "ruffs" or stiff, circular linen collars. These were kept in position by long pins of steel, much as a corset is stiffened by whale-bone, and the stiffening pins were called *poking pins*.

221. **lack**, require ; need.

223. **cry**, will weep.

226. **enthralled**, enslaved by love.

227-8. **it will also be the bondage.....gloves,** he will buy some ribbons and gloves from the pedlar. and they too, like himself, will pass into the possession of Mopsa.

229. **against the feast**, this is a use of *against* which is still found in provincial dialects, especially of Warwickshire. The sense is "for the festival," or "to wear at the festival."

231. **more than that**, i. e. has promised to marry you. There is a little jealousy in this shaft.

234. **will they wear their plackets, etc,** a *placket* was a woman's petticoat, and was sometimes used to signify a woman or female. Here the sense is, "Will they reveal their feminine secrets as openly as they reveal their faces ?"

235-8 **Is there not milking time...all our guests,** "Are there not such private opportunities as milking-time (*i.e.* when they go to milk the cows) or the time when you are going to bed, or when you are brewing by the fire-place to speak of these personal secrets ? Must you be chattering about them before all our guests ?" The phrase *kiln-hole* meant the fireplace where malt was made for the brewing of ale, and this was one of the prolonged tasks which would give the young women concerned plenty of time for gossip.

238-9. **'tis well they are whispering.....word more,** "it is as well that they are conversing apart. Silence your tongues and do not speak another word !" The word *clamour* should really be spelt "clammer," an old word meaning to hush or make silent ; it is not the same word as "clamour" meaning "a noise," but is spelt like it in error.

241. **tawdry-lace**, a silk scarf which derived its name from St. Audrey, and gradually corrupted into *tawdry*. These scarves were sold on the annual festival of St. Audrey.

sweet gloves, perfumed gloves.

242. **cozened,** to "cozen" a man is to cheat him; whoever does so is called a "cozener." The word is the same as "cousin," because the original sense was to gain a man's confidence by pretending to be a cousin he had never met before, and then rob him.

abroad. about; in the district.

249. **parcels of charge,** valuable packages.

251-2. **I love a ballad.....they are true,** the Folios have a comma after *print*: and editors take *o' life* as a mild oath. Thus we have, "I love a ballad which is printed, by my life, for then we know it is true." Many simple country people have still a belief that what is in print must be true.

253-6. **Here's one .....toads carbonadoed,** "here's a ballad to a very solemn tune, telling how a money-lender's wife was confined in child-birth and gave birth to twenty bags of money at one birth, and then longed to eat vipers' heads and sliced toads." The idea are disgusting, but nothing was too gross and impossible to offer to the uneducated rustics of that time.

259. **Bless me .....usurer,** may God's blessing prevent me from ever marrying a money lender!"

260 **the midwife's name to't** "the name of the midwife, or female nurse, who attended the case." This is gravely quoted as if it were proof. **Mistress Tale Porter,** a label-name, literally 'Mistress Carrier of Tales." Midwifes were notorious for tale-bearing and gossip.

264. **lay it by,** place it on one side for the present. **moe,** the same sense as our word "more" which is actually the comparative form of *moe*, which has now disappeared from the language. **anon,** presently.

266 **ballad of a fish, etc.** we see here one aspect of Elizabethan times, when no newspapers existed. Unusual incidents and events, such as would have formed newspaper headlines in our own times, were reported in verse and ballad form and sold by hawkers

throughout the land. The ballad seller was the news-agent of the time. In *The Stationers Registers* of 1604 we have an entry which very probably was the suggestion to Shakespeare for this passage: "The most true and strange report of A monstrous fish that appeared in the form of A woman from the waist upwards, Seen in the Sea."

267. **the four score of April,** on the twenty fourth of April.

269-70. **against the hard hearts of maids,** "against maidens who would not be kind and affectionate to their lovers."

271-2. **for she would not exchange.. ... loved her,** because she would not reciprocate the passions of her lover.

275-6. **Five justices hands at it .....will hold,** "Five judges have put their signature to it, and more eye-witnesses than I could carry in my pack." The rogue realises that nothing can be too improbable for the credulous rustics.

280. **passing,** very; exceedingly.

281. **Two Maids wooing a Man,** this song was revised and set to music by Dr. Boyce in 1759.

282. **westward,** in all the west of England.

284. **if thou'lt bear a part,** "if you will take one of the parts." This is only a device to introduce the song on the stage; it was a trio arranged for three voices. Probably Autolycus was played by an actor with a good singing voice.

286. **on't,** of it.

288. **have at it with you,** I shall do it with you.

290. **Where it fits..... to know,** and it is not desirable for you to know where.

295. **Or thou goest to.....mill,** "you are going either to the farm or the mill." Again see *Or.....or* as the equivalent of our *either.....or*.

296. **dost ill,** are doing wrongly.

301. **out,** finished ; sung to an end.

302. **sad talk,** serious conversation.

30 . **Wenches,** girls.

310. **duck,** still used as a term of endearment among lovers.

312. **toys,** trinkets-

315. **Money's a medler.....men's ware-a,** the verb to "meddle" is literally "to have a share or part in." *utter* is still used as in the sense of "to utter a forged cheque" and similar cases ; in general, to put on the market or bring into the sphere of business. Thus "Money is a partner in the promotion of all men's business."

317. **there is three carters, etc.** note again the use of the singular verb *is,* where we would expect "are."

318. **neat-herds,** cow-herds. Old English, **neot,** cattle.

319-20. **men of hair.....Saltiers,** the servant means "Satyrs." The ancient Greeks peopled all Nature with semi-supernatural beings, and imagined the Satyrs to be woodland creatures with the head and body of a man but the legs of a goat, and these were attendants on the goad Pan. So here twelve farm servants have dressed themselves up in goatskins to represent Satyrs.

321-2. **which the wenches say.....not in't,** "which all the girls say is only a mix up of jumpings, being jealous that they are not included in the dance." **gallimaufry,** a medley or mixture.

323-4. **if it be not too rough.....please plentifully,** "and if the dance does not seem too rough in the eyes of such as are only accustomed to such mild games as bowling, then it will give much pleasure." The game of bowls was becoming popular about this time, and was a dignified and sedate game.

325. **We'll none on't,** we'll have none of it.

326. **homely,** simple ; childish.

328. **You weary.....refresh us,** no, you weary our hosts by speaking slightingly of the entertainment.

331-3. **and not the worst..... by the squier,** "and not even the worst of the three jumps less than twelve and a half feet as measured by the square." The great merit in those rustic dances was agility and athletic prowess, rather than grace. In some parts of the country still a ruler is called a "square."

334. **Leave your prating,** cease your foolish talk.

337. **O father..... hereafter,** the words have no particular sense ; we must suppose that during the entrance of the dancers, the king has been speaking to the shepherd, and that this is the conclusion of the talk. The word "father" was used as a form of address to any old man.

338 9. **Is it not too far gone.....tells much,** Has this love affair of my son not gone too far now ? It is time that those two young people were parted. The young man is simple and speaks very freely.

341. **Sooth,** truly.

342. **handled,** indulged in ; partook of.

343. **To load my she with knacks,** to cover my lady-love with trinkets.

343-5. **I would have ransacked .....To her acceptance,** I would have rifled the pedlar's store of silken treasures and poured them all out for her to accept.

346. **And nothing marted with him,** and not done any buying from him.

346-50. **If you lass .... holding her,** "If your lady-love should put a wrong interpretation on this, and call it a lack of love or generosity, you would be hard up for a reply, that is if you attach any importance to retaining her in happy love."

351. **She prizes not such trifles,** etc., this is a

revelation of Perdita's character. In spite of having been brought up as a shepherd girl, she has not the usual vanities of that class.

353. **which I have given.....delivered,** "which I have given to her in my heart, though not actually delivered fully by marriage."

354-6. **O, hear me..... Hath sometime loved,** "O, hear me breathe out the secrets of my life before this old gentleman, who appears like one who has loved at some time or other !"

357. **As soft as dove's down.....as it,** as soft and as white as the delicate feathers of a dove.

358. **Or Ethiopian's tooth,** or the tooth of a negro. Negroes of Ethiopia were famous for whiteness of their teeth.

359. **or the fanned snow.....blasts twice ov'r,** the metaphor is that of "bolting" flour. The best flour was that which was white and fine, so small fragments of grain and impurities were removed by fanning and causing a current of air The finest flour was doubly fanned, or "twice bolted." So Shakespeare imagines that similarly the snow is so very white because it is doubly fanned or "bolted" by the winds of the north.

360-1. **How prettily.....fair before,** how prettily the young shepherd seems by his words to whiten the hand that was already so fair !

I have put you out, "I have made you nervous, "or" "I have interrupted you."

362-3. **But to your protestation.....profess,** "But to return to your protestation of love: let me hear what is your intention."

367. **Thereof most worthy,** "and I were most worthy of that." i. e. worthy of being crowned as the most imperial monarch.

368. **That ever made eye swerve,** that ever made eyes turn to admire him.

370. **employ them all,** understand, "I would—

371-2. **Commend them.....their own perdition,** "I would entrust them and dedicate them to her service, even though it mean their own loss and destruction." **perdition,** total loss.

375. **nothing so well,** nearly so well; so well at all.

376-7. **By the pattern.....purity of his,** this is a tailor's simile, for just as a tailor uses one garment as a pattern when making another, so she uses her own thoughts in framing her estimation of his mind.

380. **Her portion equal his,** her wedding dowry or paternal gift will be made equal to whatever Florizel possesses. The shepherd has still the most of Perdita's jewels.

381-2. **O, that must be.....dream of yet,** Florizel doubts the ability of the old shepherd to give possessions equal to his own, and say that that can only be done if the virtue of Perdita is reckoned as being equally valuable as worldly goods. For, Florizel hints, on the death on a certain person, (that is, of Polixenes) he will possess more than the shepherd can ever dream of. There is dramatic irony in the fact that the one who is to be dead listens to all this.

384. **Contract us,** witness our marriage contract or engagement.

385. **Soft, swain, awaile beseech you,** "Gently, shepherd! Wait a little, I beseech you!"

389-90. **Is at the neptial.....becomes the table,** is at his son's marriage the guest who, above all, is appropriate to the feast.

391-2, **incapable of reasonable affairs,** too old to deal with affairs which require thought.

393. **altering rheums,** "weakening rheumatism." *rheum* is used by Shakespeare for the unhealthy fluids which form in the bodies of aged people, but our free translation is near enough.

394. **dispute his own estate,** discuss the business of his own property.

395-6. **Lies he not.....being childish,** "is he not permanently confined to bed, and there does nothing but revert to a second childhood?" When a person is so much an invalid that he can never rise from bed, or when age reduces a person to that state, he is said to be "bed-ridden."

400. **unfilial,** literally "un-son-like." Latin, *filus*, a son.

400-04. **reason my son Should choose .....such a business,** "it is reasonable, my son, that one should choose himself a wife, but there is just as good reason why the father, whose sole joy is bound up with those who come after him, should have some say in such a business." *reason my son* is an elliptical expression, and there is no clear grammatical construction unless we take it to be condensation of "There is reason" or "It is reasonable that, etc.

404. **yield,** admit; grant.

405. **grave,** venerable.

406. **I not acquaint,.....business,** "I am not informing my father of this business." We cannot in modern English use *not* with the ordinary present tense in this manner, though we might say "I am not acquainting, etc.

409. **At knowing of thy choice,** when he knows what your choice is.

411. **Mark our contract,** take note of our engagement.

413-4. **thou a sceptre's heir.....sheep-hook,** "you the heir to a sceptre, and preferring the crook of a shepherd instead!" The *sheep-hook* or crook is a long stick with a hooked end; by means of it the shepherd can quickly catch hold of any sheep he wants. It is here symbolic of the shepherd's life and sphere which Florizel likes (affects) although he is a king's heir.

416. **I can But shorten one week**, that is because the shepherd is obviously such an old man that he can hardly have more than one week to live.

416-7. **And thou..... witchcraft,** and you, girl, so fresh and so excellent at bewitching the hearts of men.

417. **of force,** of course. He assumes it certain that she knew who Florizel was.

418. **copest with,** are dealing with.

419-20. **made More homely... .....state,** "and made more plain than even the simple lot of a shepherdess requires." She is too beautiful for a shepherdess at present; he will disfigure her till she is too ugly. *homely* may mean (a) connected with home, or (2) plain or ugly. It is the latter here in this passage.

420. **fond,** foolish.

422. **knack,** trifle; worthless girl.

422-3. **as never I mean thou shalt,** and indeed I mean that you never again will see her.

We bar .....succession, I shall exclude you from succeeding to the throne.

424. **Not hold thee ..... Deucalion,** "I will not consider you as my own offspring, not even as a kinsman (relative) further off than Deucalion." *Deucalion* was the classical Noah who alone survived a flood, and therefore must have a remote kinship to all who since have lived. *Farre* is really the comparative form of "far," in Old English, and thus means "more far," or "further."

426 **churl,** peasant; but sometimes is spoken with contempt as "common fellow."

for this time Though full .....blow of it, though at the moment you have aroused the full force of my anger, I will pardon you from the deadly effects of it

428. **and you enchantment ..... herdsman.** "and you, enchanting girl, who are quite deserving to marry a shepherd, etc." Polixenes reluctantly admits the charm of Perdita.

429-31. **yea, him too... ..unworthy thee,** who has shown himself unworthy of you, but for the fact that the royal honour is concerned.

432. **These rural latches,** the doors of this rustic cottage.

433. **hoop,** encircle ; surround.

435. **I will devise .. tender to't,** I will arrange a death just as cruel as you are tender and unfit for it.

undone, ruined ; beaten.

436. **afeard,** an old fashioned form of "afraid."

439. **visage,** face.

440. **Looks on alike,** "shines on both alike." That is, in essential things the king's count and the shepherd's cottage are equal.

441. **beseech you,** I beseech you.

442. **state,** royal status.

442–4. **this dream of mine.....ewes and weep,** "as for my dream of love, since I have now awakened from it, I will not play the queen (of the east) one bit longer, but go back to my sheep with weeping." ewes are sheep, and one does not get milk from them. Probably she uses the word for cattle in general.

445. **Speak ere thou diest,** Camillo means that the shepherd had better speak to give relief to the feelings of emotion, which otherwise may kill him.

446. **nor dare to know.....I know,** and hardly dare think about that which now I know to be true.

447, **undone,** ruined. **four score three,** of eighty three years.

449 **the bed my father died,** the same bed upon which my father died.

451. **Shroud,** the sheet in which a dead body is wrapped for burial.

451. **Where no priest.....dust,** when men were executed for crimes or treason, they were buried in un-

consecrated ground and without the services of a priest. In those days the priest threw the first spadeful of earth, when covering the coffin.

453 **wouldst adventure**, dared risk.

454. **To mingle faith with him**, to exchange promises of faithful love with him.

457-8. **delay'd But nothing alter'd,** my project of marrying Perdita is delayed, but in no way changed.

459-60. **more straining on.....unwillingly,** "pressing on more because I have been pulled back, and not merely following my father's instructions unwillingly." The metaphor is from the sport of coursing, that is of hunting the deer with trained hounds. Until the deer is found, the hounds are held by a cord or strap round the neck, called the leash. As they scent the deer, they are eager to press on, and are only made more eager by being plucked back by the leash. This is Florizel's mood ; he is not content to follow unwillingly, led by his father on a leash.

Gracious my lord, my gracious lord.

463. **purpose,** intend.

463-4. **and as hardly.....I fear,** and I fear that with equal difficulty will he tolerate even the sight of you, as yet.

465. **his highness,** either "his high temper" or "his majesty."

I not purpose it, "I do not intend to." See note on line 406 of this scene.

466. **I think, Camillo,** "I think you are Camillo?" Remember that the old courtier is in disguise.

470. **But till't were known,** only until our love affair became known.

471-3 **and then Let Nature crush.....seeds within,** "and if ever I violate my faith to you, may Nature crush the whole earth and destroy all the seeds of life it contains." The world is conceived of as a

garden in which the seeds of all kinds of life are planted; Cp. *King Lear*, where the mad king invites the storm to:

"Crack Nature's moulds, all germens spill at once."

Lift up thy looks, do not look in that downcast manner.

474-5. **From my succession.....to my affection,** "father, you may strike off my name as successor to the crown; I will rather inherit the joys of my love.

476-9. **I am, and by my fancy.....bid it welcome,** "I am advised, and by my love. If my reason happens to agree with the dictates of my love, I will accept reason. If it does not, then my senses will prefer madness to reason, and will welcome madness."

482-6. **Not for Bohemia.....this my fair beloved,** "not for the whole kingdom of Bohemia nor for all the grandeur that may be derived from it, not for all the territory the sun shines on or all the treasure the earth contains or the deep seas hide in their unknown depths, will I break my oath to my fair beloved."

glean'd, gathered up; obtained.

The close earth wombs, the earth keeps close in her womb, *i. e.* in her interior. Shakespeare coins this verb for himself.

profound, deep. It is a word which is usually applied to deep silence or deep wisdom, but not to the sea in a merely physical sense.

488-9. **as in faith I mean.....any more,** and truly my intention is not to see him any more.

489-90. **cast your good counsel Upon his passion,** apply good advice to him in his angry mood.

490-1. **let myself and Fortune.....time to come,** "let me fight it out with Fate for the time being."

tug, content with each other.

491-8. **This you may know.....Concern me**

the reporting. one thing you may know, and so deliver it to my father. I am sailing by sea with Perdita, whom I cannot hold safely on shore. Most convenient for our need, I have a ship waiting at anchor near at hand, though it was not for this project that she was prepared. The direction in which I mean to sail is not meant to be known to you, and it is not part of my intentions to tell you.'

rides, a ship at anchor is said to "ride." i. e. it keeps on the top of the current like a rider on his horse, while the anchor rope is like the reins.

shall nothing benefit your knowledge, will not be profitable for you to know.

499. **your spirit were easier for advice,** I wish your disposition were more open to advice, or more ready to receive advice.

500. **Or stronger for your need,** or that it was stronger so as to serve your need.

501-2. **He's irremovable, Resolved for flight,** he is unchangeable in his decision, and determined on flight.

503. **if His going.....serve my turn,** "if I could arrange so that his departure serves my purposes." **frame,** contrive; arrange.

505. **Purchase,** procure.

508. **fraught with curious business,** "laden with delicate business." Shakespeare, like Milton, often uses a word with the literal sense of its original in Latin. *curious* is from *cura*, care, and so "curious business" is that which requires considerable care, rather than what we would take to be the meaning in the term of modern English.

510. **i' the love..... your father,** performed in the course of my loving service to your father.

512-14. **it is my father's music.....as thought on,** "it is like music in my father's ears to hear your works spoken of, and no small part of his energy is

spent on rewarding them as soon as he thinks of them.

517. **embrace but my direction**, only follow my directions or advice.

518-21. **If your more ponderous.....become your highness,** "if your main and settled scheme can be altered in details, by my honour I can point out to you a place where you will have such a reception as shall become your royal status." **ponderous,** literally means "bulky" or "heavy." Camillo means that the mass or main body of Florizel's scheme is settled, but it can be changed in the details.

522—7. **from the whom I see.....bring him up to liking,** from whom I see there is no separation possible except—and may Heaven forbid this—by your ruin. Marry her, and I shall make my utmost endeavours in your absence to modify your angry father and bring him back to love of you.

qualify, to lessen the degree or intensity of anything, in this case the discontent of the father.

529. **something more than man,** one of more than human skill.

532—5. **But as the unthought-on ..... wind that blows,** the *unthought-on* accident is the unsuspected, or rather unforeseen discovery by Polixenes. So we may understand, "This unforeseen accident of discovery is responsible for the wild things we are about to do, so we must entrust ourselves completely to fate and to the blasts of every wind that blows."

535. **list,** listen.

537. **But undergo this flight,** but will undertake this flight.

539. **I see she must be.** I see that you are determined to make her your princess.

540. **habited,** clothed; dressed. This use of the word is uncommon, but we still talk of a lady's "riding habit" when we mean the costume she uses for horse-

riding. Otherwise the use of the word in this sense is rare and old-fashioned.

542. **free,** generous.

545. **fresh,** new.

and o'er and o'er divides him.....thought of time, and he will divide his attention between two things, his former unkindness to your father and his present kindness to you. The one he will scold and consign to hell; the second he will labour to incr ase faster than thought." It is difficult to explain why *thought of time* should be faster than the thought of anything else.

549. **colour,** pretext; excuse. **visitation,** a visit of the ordinary kind, though usually visitation means something unpleasant for the person visited.

551. **comforts,** words of consolation.

553. **What you as from your father shall deliver,** the messages you shall give him as if they came from your father.

555-7. **The which shall point...his very heart,** and my writings shall indicate to you what to say at each interview, so that he will never suspect that you have not the very confidence of your father's breast and are speaking the secrets of your father's heart.

558. **bound,** obliged; grateful.

559. **sap,** literally means the juice of a plant or a tree, but here may be rendered freely as "life" or "strength."

560. **dedication,** entrusting; commitment.

561. **to unpath'd waters,** to the trackless ocean. **undreamed shores,** the shores of countries of which you have never even dreamed.

561-3. **most certain To miseries enough.....take another,** and certainly to plenty of miseries, with no hope of help from anyone, but as soon as you shake off one misery only to encounter another.

561-[illegible]. **Nothing so certain.....loath to be,** Camillo

has spoken of the dangers of being driven about on the sea at the mercy of the winds. This, he says, is nothing so certain as the security afforded by the anchors of the ship, who perform the very best service even if they only retain Florizel in some unpleasant place where he is reluctant to remain. That is, of two evils, to remain anchored in an unpleasant place is better than being tossed about and driven on to strange shores.

567-9 **Prosperity's the very bond.....Affliction alters,** "prosperity is our assurance of the love of others. The freshness and the heartiness of other's love for us is quickly changed when we are in affliction." This seems cynical, but Camillo means that the young couple will have greater chance of a loving welcome from Leontes if they arrive in a royal and prosperous atmosphere than if they come flying as afflicted fugitives.

569-71. **One of these is true.....take in the mind,** "one part of what you say is true. I think affliction may change the faces of others, but it cannot change their minds within." That is to say it is only their outer show of friendship that will be changed ; if these people had real love in their hearts that would never have been altered.

take in, conquer ; overcome.

574-5. **She is as forward.. ...rear our birth,** she is as far in advance of a shepherdess's education as she is behind us in respect of noble birth." This seems rather a priggish remark on the part of Florizel, and hence Rowe and others have wished to amend to *i' the rear o' her birth.* This does not give much better sense, and it is an ambiguous passage.

575-7. **I cannot say.....To most that teach,** I cannot say it is a pity she lacks education, for she seems superior to many who are engaged in teaching others.

577-8. **for this I'll blush you thanks,** for those words I shall give you thanks with a blush.

581. **The medicine of our house,** this is an address to Camillo just the same as "Preserver of my father." The word *medicine* was used to denote the physician himself as well as the drugs which he used, so we may read this as "O healer of our family, what are we to do?" *Cp. Macbeth, V, 2, 27* :

> "Meet we the medicine of the sickly weal
> And with him, pour we in our country's purge,
> Each drop of us."

582-3. **We are not furnish'd.....Sicilia,** I am not attired like the son of Bohemia's king, nor shall I appear as such in Sicilia.

586. **appointed,** equipped and supplied.

587. **the scene,** the part or role.

591. **trumpery,** rubbish; cheap articles. **counterfeit stone,** imitation diamond. **table-book,** note book.

592. **pomander,** a scent-locket for wearing round the neck. **shoe-tie,** shoe-lace. **horn ring,** a ring made of horn with high polish applied.

594. **to keep my pack from fasting,** his pack is the package or bag in which the pedlar keeps his wares; now it is as empty as the stomach of a hungry man and is therefore fasting.

596. **as if my trinkets.....benediction to the buyer,** "as if my trifles had been consecrated by the priest and so brought a blessing to the buyer." Devout Catholics used to press round pilgrims returned from the holy land to buy shells and rosaries which had been blessed by some saint or other.

597. **whose purse was best.....picture,** who was the richest man in the transaction, and therefore the person to whom I should sell.

599. **who wants but.... reasonable man,** who, although a clown, only falls a little short of being a clever man.

601. **stir his pettitoes,** the word *pettitoes* meant

the feet of a pig, or, as they are now called "pig's troters." We may understand "Would not move" or "would not leave the place."

602-3. **which so drew.....stuck in ears**, which so attracted the rest of the crowd that the power of all their senses was assembled in their ears to listen to him.

604. **you might have pinched a placket,** a *placket* is a woman's petticoat or under-skirt. So much had all the other senses given way to the sense of hearing that you could have even stolen such a garment from its wearer without her being aware of it.

605. **'t was nothing to geld.....a purse,** "it was nothing to rob a fool of his purse." The word *geld* and *codpiece* are both somewhat indelicate, but Autolycus is not a man of delicate sentiments.

605-6 **I could have filed keys, etc.** that is because the owners of the keys were so intent on the ballads that they would not have noticed them being filed off-a long process.

606-8. **no hearing.....nothing of it,** they had no hearing and no feeling for anything else but Mr. clown's song, and admiring the foolishness of it.

608. **lethargy,** stupor ; laziness.

609. **picked and cut.....festival purses,** to pick a purse is simply to extract the contents by dexterous insertion of the hand. But the purse of Elizabethan days was often a bag of cloth or leather which hung from the waist by two straps or ribbons, and could be carried away wholesale by a dexterous thief who cut the straps, or, as they were called "the purse strings." This led to the term "cutpurse," much the same as our "pickpocket" except that the former carried away the pocket as well as the contents.

festival purses, the purses which they had brought well filled for the festival.

610. **whoo-bub,** the older form of "hubbub," *i.e.* outcry or uproar.

612. **scared my choughs.....chaff,** the *chough* was a kind of crow which was trapped by a bait chaff or corn laid down. The rogue says that the rustics are like choughs attracted by the bait of his wares so that he may rob them.

613. **alive,** full ; safe ; intact.

613. **army,** crowd of rustics. Autolycus delights in uncommon use of words.

614. **Nay, but my letter.....that doubt,** no, but my letters will clear away all doubt in the mind of Leontes, as soon as you arrive by the means I have indicated.

618. **shows fair,** appears excellent.

619. **We'll make an instrument of this** we will make this man an agent to our plans.

622. **shakest,** tremblest.

625. **nobody will steal that from thee,** if he is a poor fellow, there is nothing to tremble about, for nobody is likely to steal that title from him.

625-31. **Why, be so still .....there's some boot,** well, remain so, for no one wants to rob you of that claim. But as regards your external appearance of poverty we shall make an exchange So undress yourself instantly—you must believe me that there is a need for this step—and change clothing with this gentleman. Though the bargain is a bad one from his point of view; etc. "*the pennyworth* is a term which may have been current in Shakespeare's time, and we still have in Lowland Scots the saying, "It's a bad pennyworth," when a man has bought an article which is not worth the price he paid for it.

there's some boot, here's some profit ; here's something in addition. In spite of the fact that Autolycus has already the best of the bargain in exchanging his poor rags for Florizel's good garments, Camillo hands him a gratuity or "tip."

633. **dispatch,** hurry up. **half-flayed,** literally

"half skinned," but here **"half-undressed"** or "almost disrobed."

637. **the trick on't,** the trick which they have in mind.

639. **I have had earnest.....take it,** this is obscure, and can only be explained if one thinks of the acting on the stage. **earnest**, used as a noun, means a part payment made in advance to bind a transaction, and is mostly called "earnest money." So the earnest which Autolycus has had already is the *some boot* of line 631. By *I cannot with conscience take it* we may assume that Florizel has offered money, and that Autolycus says this. But the tip-hunter usally says this while extending his hand at the same time, so we may imagine the rogue pocketing the tip simultaneously with his words.

641. **Unbuckle,** undress.

642—9. **Fortunate mistress,.....Get undescried,** "O fortunate Perdita,—and may this be a true prophecy for you—you must retire into some bushes; take your sweetheart's hat and pull it low over your face. Cover up your face, discard some of your clothing, and, as much as you can, disguise your true identity, so that you may arrive on board ship undetected—for I am ever afraid of prying eyes."

Prophecy, that is, the prophecy of fortune contained in the words "Fortunate mistress." **Covert,** a clump or patch of bushes.

The truth of your own seeming,—your own true appearance.

650. **No remedy,** there is no other choice.

Have you done there?—he calls out to Florizel, who has retired also into "some covert" to complete the change of dress.

652. **He would not call me son,** he would not recognise me as his son.

654. **We twain,** we two. **Forgot,** the old

fashioned past participle of "forget," which would now be "forgotten."

658—9. **Shall so prevail to force him after,** I shall so influence him as to force him to follow them.

660. **Review,** the strict literal sense is "re-view," i. e. "view again" or "see once more."

661. **A woman's longing,** a longing such as only a sentimental woman usually feels. Camillo says that he feels as homesick as a woman, whereas a man should be more indifferent than this to sentimental appeal.

668. **That the unjust man doth thrive,** when the dishonest man will flourish.

669. **Whan an exchange.....boot!** "what a profitable exchange of clothing this would have been for me without anything else!" That is to say, he would have been much the gainer without the gratuity given by Camillo, since Florizel's clothes are so much more valuable than his own.

670. **What a boot.....this exchange,** he inverts the order, and says "And what a profit there will be for me in this exchange!" because he is already scheming to turn it to his advantage.

671. **connive at us,** ally themselves with us; conspire on our side. **extempore,** on the spur of the moment. That is, we may do any thing without much reflection, and it will be successful because the gods are with us.

672. **about a piece of iniquity,** intent on a work of mischief.

673. **with his clog at his heels,** the word *clog* means literally an encumbrance or impediment; a man's wife is humorously called his clog in the sense that she is the burden or impediment which he has to bear through life. So the word is applied as a humorous term for Perdita, the impediment of Florizel.

676-7. **I hold it the more knavery..... my profes-**

sion, "I think it is more wicked to hide the fact from the king, and I will do so in order that I may remain consistent in my character of a rogue." Autolycus is as frankly cynical and unmoral as Milton's Satan, when the latter exclaims: "Evil, be thou my good!"

679-81. **Aside, aside.....a careful man's work.** But I must stand aside, for here is more business for a quick brain! Why every road, every shop, church, meeting of the courts or execution of criminals, supplies some work for a careful rogue.

688. **a changeling,** "a substituted child." See Note on *III. III. 116.*

688-90. **She being none.....and blood,** "she not being your natural child, it is therefore not your child who has offended the king, and so you are not to be punished by him." The first time the clown uses, *flesh, and blood,* it means "blood relative"; the third time it means "your own self." This is a quibbling logical argument where a conclusion is obtained by giving a different shade of meaning to the words with which we started.

691. **those things you found about her,** the jewels and fine infant's clothing they found along with the infant Perdita.

693. **let the law go whistle,** a slang phrase for "let the law go to the dickens,," or "the law may be hanged."

I warrant you, I can assure you.

696. **pranks,** tricks; escapades.

697-8. **to go about to make me.....father-in-law,** to the simple shepherd, it seems a great act of disrespect on his part that he should have been almost made the father-in-law of the king he had always looked on as an awful figure of majesty. But he gets the degree of relationship wrong, and says "brother-in-law" and this the clown imitates without detecting.

699-701. **Indeed, brother-in-law.....how much an ounce,** "indeed brother-in-law would have been actually the nearness of your relationship to him, and then your blood by this royal relationship would have been more costly by so much per ounce." The foolish fellow argues as if relationship by marriage had the same effect as blood-relationship, and that the shepherd would automatically become of royal blood by the marriage of his daughter with the king. This mistake, arising from foolishness or ignorance of the Mrs. Malaprop type, formed the very basis of the jesting of Shakespeare's clowns.

702. **puppies,** fools.

704. **there is that in this fardel,** there are things in this bag which will make his, etc. **scratch his beard,** we would say "make him scratch his head," i.e. will make him think deeply, or, to use another idiom, "will give him food for thought." A *fardel* is a bag or package, but would only be applied to a large heavy bag

707. **at palace,** the *Ist Folio* has at 'palace, the apostrophe being to indicate the omission of the definite article "the".

719-20. **by chance,** by accident. **my pedlar's excrement,** the word *excrement* (Latin, *ex*-out of; **crescere**, to grow.) is literally "outgrowth" or "projection". In full, "this out-growing which I wear in my disguise of a pedlar."

722. **an it like you,** if it please you; if you please.

723. **Your affairs there, etc.** understand "What are your affairs there, etc." Autolycus speaks briefly in order to impress them with an idea that he is one in authority. The verb at the end governs all the sentence.

724. **the condition of that fardel,** "and what are the contents of that bag?" or rather, "what is the nature of the contents?"

725. **of what having,** what property have you?

726. **discover,** state ; tell me.

728. **rough and hairy,** again see the nature of Elizabethan wit and humour. The clown used *plain* in the sense of "simple" but Autolycus, to make the groundlings laugh, takes it up in the sense of "smooth-skinned."

729-32. **and they often give us the lie.....give us the lie,** like so many of Shakespeare's comic characters, Autolycus makes use of quibbling logic and plays on words. He first takes the idiom "give us the lie," meaning "tell lies to us," and says, "Tradesmen lie!" i. e. tell lies to us soldiers, Then he takes the literal meaning of "give" and says : "but they do not *give* ; they *sell* us their lies, since we pay them with coins stamped with the king's head." Then he forms his logical conclusion "Therefore they *do not give us* the lie.' Thus he seems to have formed the conclusion "They do not lie to us," which is a contradiction of the premises with which he started. The whole thing is intended to confuse the two rustics and impress them with the idea that Autolycus is a clever man of the military class.

733-4. **Your worship.....with the manner,** this depends on an old fashioned use of *manner*, which was originally "mainour" and derived from Latin *manu*, the hand, through the French. There was a phrase "to be caught as a thief with the manour" which meant to be caught in the very act of stealing, actually using the hand. We would say "caught in the act," and this is what *with the manner* signifies here. The clown refers to the logic of Autolycus, who started with the saying that tradesmen give the lie to soldiers, and then proved this statement to be a lie. So we have, "Your worship had almost told us a lie, and then you clezerly caught yourself in the act of doing so."

735, **an't like you sir,** "if you please, sir." *like*

was formerly used as if interchangeable with "please," which it is not now-a-days.

734- **in these enfoldings?** in these clothes of mine. The rascal cleverly draws attention to the fine suit of Florizel's which he is wearing,

has not my gait.....the court ? and has not my bodily carriage the very air of the court ?

739. **receives not thy nose .....from me,** can your noses not perceive the very odour of the court from me?

740. **reflect I not.....court contempt?** "and do I not show the typical contempt of a courtier towards your base status ?" The pedlar plays up as a snob, knowing that the rustics will accept that courtiers are usually so.

741-5. **Thinkest thou, for that I insinuate.....open thy affair,** do you imagine that because I ask indirectly, or because I seem to tear your business from you, that I am therefore no courtier ? I am a courtier in every detail ; I can either further or hinder your business at court there, so I command you to reveal it to me.

insinuate means to go about things in an indirect and subtle manner ; **toaze,** on the other hand, means to tear violently, being an old and obsolete word. But the education and vocabulary of the two rustics are not capable of perceiving such contradictions.

cap-a-pe, or "cap-a-pie" was a French expression applied to a knight when he was in full armour, with his horse and all his weapons, and meant in brief "equipped in every detail."

746 51. **What advocate hast thou.....cock nor hen,** editors have found this obscure, but I am inclined to think it is because they are looking for a more subtle jest than is actually there. By "advocate" Autolycus means "representative" or "person who will handle your case." The clown then says that this is the word for a "pheasant," and the shepherd replies that he has brought no pheasant. In my mind it is certain that the word pheasant used by the clown is a

misprint for "peasant" and that first the Clown makes the error of saying that *advocate* is the legal term for a "peasant" and at once the old shepherd confuses this word with "pheasant," that prized game-bird. This similarity between "peasant" and "pheasant" has been a fruitful source of jokes. But an emendation which gives good sense is "present" for "pheasant" in line 749.

752-4. **How blessed are we .... not disdain**, the words which contain so much priggishness are received by the rustics as full of affable condescending kindness.

756. **wears them not handsomely,** the old shepherd sees that Autolycus is not quite at home in the garments of Florizel.

758-60 **He seems to be the more noble.....picking on's teeth,** he seems to be more noble because of his uncommon manners : a great man, I am certain. I know it by the manner in which he picks his teeth.

The shepherd thinks that affectation and strange manners belong to gentlemen, and, at that time, to possess a tooth pick and use it was considered the sign of a gentleman. In our times to do such a thing in public is a mark of vulgarity.

766. **if I may come to the speech of him,** if I can manage to get a talk with him.

767. **Age, thou hast lost thy labour,** " Old man, you have had all your trouble in vain." He addresses the shepherd as Age personified.

770. **to purge melancholy and air himself,** in Shakespeare's time, melancholy was looked on as a " humour," that is a kind of vapour affecting the human system. The king has gone on a ship to have the vapours of melancholy cleared from his body and to take the sea air.

771-2. **capable of things serious,** capable of understanding serious affairs of state.

773. **should have married,** would have married; would have liked to marry.

775. **in hand-fast,** in custody; in bonds.

780-3. **Not he alone shall suffer ... under the hangman,** not only the shepherd shall suffer the heaviest punishment that wits can devise and a revengeful spirit can make bitter, but all who are related to him, though in the most distant manner, shall come to the hangman for punishment.

germane, an old word, from the French, meaning "related by blood." **fifty times removed,** a second cousin is said to be a cousin "once removed." To be a cousin "fifty times removed" would be a very slight relationship indeed.

784-6. **An old sheep-whistling rogue.....come into grace,** for an old rogue, whose work it is to whistle after sheep and to tend rams, to aspire to have for his daughter the grace of a marriage with royalty!

787. **too soft,** too easy; not cruel enough.

788-9. **draw our throne.....sharpest too easy,** to attract the heir of our throne into his shepherd's cottage! were he given all possible kinds of death they would not be sufficient punishment, and the cruellest death is too mild for him." The rascal is trying to terrify the two simple people, so that they will confide in him.

790. **e'er a son,** any son.

792. **flayed,** skinned.

793. **'nointed,** anointed; smeared.

the head of a wasp's nest, "at the entrance to a wasp's nest." A wasp's nest is underground and approached through a small hole. The honey would attract all the wasps to the clown, if this horrible punishment were carried out.

794—5. **till he be three quarters and a dram dead,** "till he is within a hair's breadth of death." That is, only as much as one and three quarter drams are short of two drams, i. e. within a quarter of a dram from death.

795—6. **then recovered again.....infusion,** *aqua vitae* is literally "water of life," and was applied in Shakespeare's time to any cordial or stimulating drink. **revived**, restored ; brought back to his senses. **infusion**, any drink which is "infused" i. e. made by pouring hot water over some substance. For example, we drink an infusion made from tea leaves.

raw, because he is without skin.

797. **on the hottest day prognostication proclaims,** there was a certain kind of unscientific weather forecast made in those days, and this was set down in the almanacs. This forecast was called the "prognostication," which actually means the same as "forecast." So the next punishment will be fixed on the day that the weather forecast proclaims in advance as likely to be the hottest of the year.

798. **the sun looking.....upon him,** in such a position that the sun shines on him directly from the south.

799—800. **where he is to behold.....blown to death,** "where the sun will behold him dying with flies laying their eggs on him." The word *blown* is used in a special sense here, and means the depositing of its eggs by the fly. When a fly has laid its tiny yellow eggs on a piece of meat or other food in England, we say that it is "fly-blown" and unfit for food. This in itself, of course, would cause maggots, but not death. There is a play, perhaps, on the resemblance to the idea of being blown to death with gunpowder, in the usual sense of "blow."

802. **being so capital,** "being so deserving of capital punishment." *capital* offences meant literally those which deserved the loss of the head by the axe, (Latin, **caput**, the head) and still mean offences punishable by death.

803. **what you have to the king,** on what business you are going to the king.

804. **being something gently considered,** this is

a hint that he is not offering his services free, but expects a bribe. The word "consideration" has a special sense, which is not uncommon, of "bribe" or "gratuity," though the verb "to consider" is not so often employed in the sense of "to reward with a bribe' as Shakespeare employs it here. The word "gently" is also used in a special and unusual sense of "as befits a gentleman" or "in a gentlemanly manner." Thus we have the sense: "if I am rewarded according to my gentlemanly rank... ."

805-7. **I'll bring you.....man shall do it,** I shall lead you to him on board ship, present you personally before him, whisper a word to him on your behalfs, and if it be in the power of any man in the king's following to push your applications, I am the man who can do it.

In the **Folios**, the words *besides the king* are within commas, which most modern editors remove for simplicity of meaning. If they are retained, we must take the phrase to mean: "always allowing for the fact that it is the king," and so a matter of more difficulty than with anyone else.

809. **close with him,** accept his terms.

810. **though authority be a stubborn bear,** "though people in authority be as stubborn as a bear, yet gold will lead such people in the same way that a bear's keeper leads it along by the nose." That is, gold will have the same compulsion on officials as the ring in a bear's nose by which its keeper leads it along.

812. **show the inside of your purse, etc.,** a witty way of saying "Give him money from your purse." **and no more ado,** without any more fuss about it.

816. **that gold I have,** the gold which I happen to have just now.

816. **in pawn,** as a guarrantee or security that I will return.

821. **moiety,** literally means "portion," and here

may be taken as "part payment" or "first half-payment."

823-4. **though my case be a pitiful one .... flayed out of it,** there is the play upon words which Shakespeare's clowns liked so much. The clown uses *case* in the sense of "business" or 'affair." Then he reflects that *case* sometimes also means the skin or outer covering of the body, so he adds "I hope I shall not be, as you threatened, skinned alive." The sentence has thus a double meaning.

828. **our strange sights,** the jewels and clothing of the infant Perdita.

829. **none of,** in no way; not at all. **we are gone else.,** otherwise we are ruined.

834. **but look upon the hedge,** a polite way of saying that he wishes to be excused for a moment's retirement before following them.

838. **Let's before,** again we see how Shakespeare economises by omitting the verb "go."

841. **booties,** prey; loot.

842. **I am courted.....occasion, I am** tempted now by a double opportunity, to earn gold, etc.

844-5, **which who knows how that...advancement,** "and who knows how that may rebound to my profit?" *which* is not a relative pronoun here, but an ordinary conjunction. **moles,** this small animal is often used as a symbol of blindness, though the mole is not actually so. **aboard him,** on board ship to him.

846. **think fit to shore them again,** think it fit to put them on shore again.

849. **for being so far officious,** for having exceeded my duty to such an extent.

849-51. **for I am proof against t hat title.....belongs to't,** for I am quite unaffected by that title (of rogue) and whatever shame is associated with it. **may be matter in it,** there may be some substance in this; there may be reason in this affair.

ACT V.

Scene I.

The Fourth Act had shown us the original characters, Polixenes and Camillo, after the passage of some sixteen years. During that act Leontes and Hermione had been lost sight of, the latter having been reported dead. Now the flight of Perdita and Florizel takes us back to Sicilia and makes possible the meeting of those who have been separated for so long. In this scene we see Leontes as a man who has been purified by suffering, and who has never ceased to regret the terrible consequences of his rash jealousy. Thus he is made to attract sympathy and commiseration, so that we are prepared to see Hermione restored to him in due course. Since this startling surprise is to come, Shakespeare commences throwing out certain hints and suggestions to prepare the way for such a strange catastrophe.

1-2. **and have performed A saint-like sorrow,** and have showed your sorrow in a saintly manner.

2-6. **no fault could you make .... forgive yourself,** there is no sin you could have committed which you have not atoned for ; indeed your penitence has been greater than required by your errors. Then in the long run why will you not do as Heaven has done, by forgetting your wrong doing and extending forgiveness to yourself as Heaven has ?

8 **my blemishes in them,** my errors towards her virtue.

11-12. **that e'er man Bred his hopes out of.** from whom ever man received and bred his hopeful offspring.

14-16 **Or, from the all..... Would be unparallel'd.** "or if you took from every woman who exists some good quality and combined them all to form a perfect woman, then Hermione whom you killed would still be unequalled.

19. **good now,** 'please, now !" Or else, "Now, good friend, now, etc."

20. **Not at all good lady**; do not say such a thing at all, good Paulina.

22-3. **Have done the time..... kindness better,** that would have been of more benefit to the conversation and more credit to your kindness.

24. **Would have him wed again,** would like him to marry again.

25-6. **nor the remembrance .... sovereign name,** the word *remembrance* is used as if it meant "perpetuation" or "continuation." The idea is that if the king does not marry and have more children, his royal name will die and not be remembered.

26-9. **consider little What dangers . Incertain lookers on,** you little consider what dangers may come upon the kingdom owing to His Majesty's lack of children, and destroy those of us who are looking on in uncertainty.

29-34. **What were more holy..... sweet fellow to't,** What was more blessed than to rejoice in the welfare of the former queen? In like manner, what better could there be for the replacement of royalty, for the present comfort of the king and the future good of the royal family, than that the royal marriage-bed should again be blessed with a sweet partner for him?

35. **Respecting,** in comparison with.

36. **Will have fulfill'd,** the *will* expresses not futurity but determination, "Will insist on the fulfilment of, etc."

38. **the tenour of his oracle,** the substance (or gist) of his prophecy.

40. **which that it shall,** again *which* is used purely as a conjunction like "and" and is not a relative pronoun. Thus: "and that it shall be found is as monstrous a thing for human reason to believe as it would be for my husband to break out from his grave and come back to me."

43. **on my life,** I swear upon my life.

45. **should to the heavens be contrary**, should be opposed to the gods.

46. **issue**, children ; offspring,

48. **the worthiest**, the most deserving claimant.

51-2. **O, that ever I.....thy counsel**, O, would that I had always regulated myself by your advice !

54. **Have taken treasure**, have received precious kisses.

54-5. **And left them.....they yielded**, *i. e*, a place from which treasure is taken is usually left poorer, but a wife's lips are left more rich after they have given kisses of pure love to her husband.

55-60. **Thou speakest truth.....**"**Why to me ?**" You speak truth ; there are no more wives like Hermione, and therefore I will have no other wife. If I took a wife inferior to her and used that wife better, then Hermione's saintly spirit would again enter her dead body, and appear troubled of soul on this wordly stage (where we are now sinners) and begin asking, Why this insult to me ?"

The passage within brackets has troubled editors. The *Folios* read "(Where we offenders now appear) soul vexed." The text adopted here is that of the Cambridge Editions, and differs from the *Folio* in making the subordinate clause within brackets end at *now*. The original reading was so ambiguous and evoked so many ingenious emendations that I have thought it better to omit them all in favour of the Cambridge text of the majority. But the Arden Shakespeare gives:

'and on this stage,
Where we offenders move, appear soul-vex'd,
And begin, "Why to me"?

which is even more reasonable and clear.

60. **Had she such power**, if she had the power to do so.

61-2. **and would incense me..... I married**, and

she would inflame me to the murder of the wife I had married.

62-7. **I should so Were I.....'Remember mine,"** I should do so, were I her ghost and walking on the earth. I would bid you look at your new wife's eye and tell me for what dull qualities in it you had chosen her. Then I would shriek till your very ears would split to hear me. and the words which I should say next would be "Remember my eyes !"

67-8. **Stars, stars ..... coals**, they were like stars, stars ! all other eyes in comparison are dull pieces of coal !

70. **free leave,** freely-given permission ?

71. **so be blest my spirit**, I never will, I swear by the hopes of salvation I have for my soul.

73. **tempt**, try : trouble.

73-5. **Unless another.....Affront his eye**, this is a hint that there is some surprise in store, and that Paulina has some strange scheme or purpose in exacting this promise. **Affront,** meet ; confront. The word has taken on a very different significance from this in our own days, where it often means "to insult" or "mortify."

76-7. **if you will, sir, No remedy but you will,** if you will marry, sir, because there is no alternative to doing so.

office, duty ; task.

80-1. **As, walk'd your first .....in your arms,** "that, if the spirit of your first wife walked on the earth, it would rejoice to see this one in your arms." That is because the wife whom Paulina has in mind for him is Hermione herself.

83. **when your first queen's again in breath**, "when Hermione again breathes the breath of life." This continual suggestion is calculated to awaken the curiosity of the audience. and prevent the ultimate appearance of the living Hermione from being too dramatic and unexpected.

85. **gives out himself Prince Florizel,** claims to be Prince Florizel.

88. **What with him ?** what following has he with him ?

he comes not like to..... What train ? he does not come with the greatness and pomp his father used to employ. His arrival, so accidental and sudden, tells me that it is not a planned visit but rather one forced upon him by necessity and chance. What retinue accompanies him ?

out of circumstance ? in such an unusual manner ; so mistimed and unusual.

93. **but mean**, of low rank ; only of inferior status.

94. **most peerless piece of earth**, "the most matchless specimen of humanity." The Bible emphasises the fact that man is only a creation of dust or earth, dust he is and after death he shall once more return to earth.

96-8 **As every present time.....what's seen now,** "the present time always boasts itself better than the superior things of the past. So must you in your grave be placed second to things which are seen now." She resents the gentleman's praise of the young stranger.

98-105. **Sir, you yourself.....have seen a better,** "Sir, you yourself have said so and have written so about Hermione : "She never was equalled and never will be," but your feelings now are colder than her who was the theme of your lines (Hermione.) Your verse once flowed fluently under the inspiration of her beauty ; now its flow must have gone back if you admit you have seen a better."

The reference *colder than that theme is* "colder than Hermione is in death." **shrewdly,** considerably.

104. **your pardon**, pardon me for saying so.

106. **your tongue,** your praises or commendations.

106-9. **This is a creature.....but bid follow,** "this is such a being that, if she were to establish a religious

cult, she would outrival the efforts of all other teachers, and make converts of all she asked to follow her." *sect* literally means "that which is cut off," and usually refers to a particular branch of religion which cuts itself off from others.

all professors else, all other professors.

113. **assisted with**, assisted by.

114. **to our embracement**, for me to embrace; for my welcome.

Still 'tis strange, he is still puzzled that Florizel should have arrived without previous notice and without ceremony. He "steals" upon them.

117. **he had pair'd.....this lord**, he would have formed a pair, *i. e.*, he would have been such another as Florizel in respect of age, rank' etc., since Mamilius was of the same age.

120. **He dies to me again when talk'd of**, I go through all the pain of his death afresh when anyone talks of him.

122-3. **Will bring me to consider.....of reason**, will bring memories to me which will deprive me of my sanity.

125-6. **For she did print.....conceiving you**, for she has produced an exact model or likeness of your royal father when she gave birth to you.

127-30. **Your father's image is so hit.. perform'd before**, "your father's likeness is so exactly attained in you, and his very manner, that I should call you "brother" as I formerly did to him, and speak wildly of something that the two of us had done before."

132-34. **I lost a couple.....gracious couple, do,.....** I lost two of my family who might even now have stood between heaven and earth, arousing admiration as you do who are such a graceful pair.

136. **Amity too**, the friendship also.

136-8. **whom Though bearing misery.....to look**

on him, "whom I desire my life may be prolonged to look upon, though I bear a load of misery." *whom* starts as if it were to be the object of the verb *to look upon*, but Shakespeare puts in an unnecessary *him*. Thus we may restore the grammar by regarding *whom* as a conjunction, equal to "and," and not as a relative pronoun.

139. **touch'd,** landed at ; come to.

141-5. **and, but infirmity.....look upon you,** the expression is a little ambiguous, and this is partly because of Shakespeare's tendency to make a character speak in roundabout terms whenever his speech is insincere or untrue. For, of course, Florizel is inventing. His words convey : "and but for the infirmity which comes to men when worn with age and which has somewhat impaired the ability to do what he wishes, he would himself have traversed the land and seas which lie between your throne and his, in order to look upon you.

145-7. **whom he loves.....bear them living,** you whom he loves—he told me to say this—more than all the royal sceptres of the world and the living rulers who wield them.

149-50. **and these thy offices.....slackness,** and these messages from you, of such rare kindness, are lessons showing how behind-hand and slack I have been in my relations with you.

interpretors, pointers ; reminders.

152. **As is the spring to the earth,** as the waters of a spring are welcome to the soil.

155-6. **And hath he too.....adventure of her person,** "and has he also exposed this matchless one to the treatment of the dreaded sea, so fearful, or at least ungentle, to greet a man who is not worth her troubles there, far less worth any risk to her person ?"

paragon, anything unequalled in its class.

dreadful Neptune, "the dread ocean." Personification of the discomforts and dangers of travelling by sea.

157. **Smalus,** Shakespeare found that there was a king called Smalus, king of Libya, and makes Florizel pretend that he is returning from a visit to that monarch.

from him whose daughter.....proclaimed his, "from Smalus, whose tears proclaimed how truly she was his daughter, when he parted from her." This is Florizel's effort to invent a parentage for Perdita, since Leontes will naturally imagine that she must be of royal birth.

160-1. **thence A prosperous south-wind friendly,** from there, with a favourable south-wind helping us on, etc.

163. **my best train,** the best of my retinue; the greater part of my followers. Florizel is trying to explain away the fact that he, a royal prince, is travelling almost alone.

165. **Who for Bohemia bend,** who are now bound for Bohemia; who are now making their way to Bohemia.

168-70. **The blessed gods.....Do climate here,** "may the gods above clear all harmful influences from our air while you are here." The word *climate* is a great example of Shakespearean license. There is a noun "climate" well-known to all, but he coins from it a verb signifying "live in our climate" or "enjoy this climate of ours."

173. **taking angry note,** noting the fact with anger.

174. **issueless,** childless.

176. **Worthy his goodness,** you who are a worthy reward to him for his goodness.

179. **will bear no credit,** can hardly be credited; is incredible, or would be if the proof were not so clear.

181. **Bohemia greets you.....by me,** Bohemia's king sends you his greetings through me.

182. **attach,** arrest; seize.

187. **amazedly,** in a mood of amazement.

and it becomes..... message, and the way I speak is appropriate to my mood of amazement and my strange message.

190. **meets he on the way.....lady,** "he met while on the way the father of this one who seems so fine a lady." It is the old Shepherd whom Polixenes has met; note that she is only called a "seeming lady," i.e. one who seems to be a lady of breeding, but is not so.

195. **Endured all weathers,** were proof against all changes.

Lay't so to his charge, you may lay that charge against Camillo himself.

197. **who now Has these poor men in question,** "who now is submitting these poor men to his questions." That is, the shepherd and his son are being interrogated.

199. **so quake,** tremble so.

200. **Forswear themselves.....they speak;** tell lies (or swear oaths falsely) whenever they speak.

202. **With divers deaths in death,** "with several different kinds of death in one." *divers* is a variation of "diverse."

204, **will not have .....celebrated,** will not allow our marriage contract to be completed.

206. **The stars I see.....first,** I see that the stars are as likely to come down and rest in the valleys as our marriage is to be celebrated.

207. **The odds for high and low's alike,** "the chances of fate are alike for noble and for humble people." That is, though a prince, he is being pursued by ill-fortune as much as any poor man could have been.

209. **When once she is my wife,** i. e. whatever her birth may be, after marriage she will be the daughter-in-law of Polixenes. Florizel avoids the question of what she is at the present.

210. **The "once",** the time when you are married.

212. **broken from his liking,** estranged yourself from his love.

213. **Where you were tied in duty,** to which you were in duty bound.

213–15. **and as sorry Your choice.....enjoy her,** and I regret just as much that the lady you have chosen as your wife is not as noble in rank as she is rich in beauty, that you might have enjoyed a peaceful marriage.

215—22. **Dear, look up.....precious things as trifles,** Perdita, look up with courage! Though Fortune should make itself visible as an enemy and pursue us along with my father, she has not one morsel of power to change our lives. I pray you, sir, remember when your age was no more than mine is now, and, remembering your affections of that time, come forward as my supporter. At your request my father will give important things as if they were trifles." **jot;** iota; trifle. **advocate,** one who represents the case on behalf of another.

223. **I'ld;** I would.

224. **my liege,** my lord.

225—7. **Your eye hath too much..... look on now,** your eye is too much like that of a young man (in looking on beauty.) Only a month before your queen died, she was more deserving of admiring gazes than the girl you are looking on now.

227-8. **I thought of her..... I made,** "I was thinking of Hermione when I looked with admiration on this girl." Though Leontes does not realise it as yet, it is Perdita's likeness to her mother which is attracting him so strongly.

230-1. **Your honour not... ..them and you,** so long as your desires do not affect your honour, I will be friendly to them and to you.

233. **And mark what way I make,** and see what progress I make.

Scene II.

In this scene, the Perdita—Florizel episode is brought to a happy and successful conclusion, and thus one difficulty is solved. But the audience is made to feel that this is not the solution of the intricate problems of the play, for the repeated references to Hermione make us feel that she is ever the presiding interest of the drama, whether present or not, like the ghost of Julius Caesar. Because the final solution of the main plot, the return of Hermione, is still to come, the present scene is in prose, which is less intense than blank verse, and hence allows of a raising of the atmosphere before the catastrophe. That also is the reason why the reunion of Leontes with his long-lost daughter and his friend Polixenes is narrated, and not enacted. There are also a number of subsidiary interests here,—the stilted and affected euphuism of the courtiers and the witticisms of the droll fellow Autolycus, all of which prevent an undue amount of interest being concentrated on Perdita and Florizel. for that would make the final return of Hermione an anti-climax.

1. **at this relation,** "where these reported things took place." Note that Shakespeare only lets us know indirectly of the meeting of Leontes with Perdita when her identity becomess known.

3. **I saw by,** I was there.

4. **deliver,** relate.

6. **commanded out of the chamber,** ordered to leave the room.

7. **methought,** it seemed to me.

9. **issue,** result; outcome.

10. **I make a broken.....business,** I can only give a broken or incomplete account of the affair.

12. **were very notes of admiration,** "were absolute exclamations of wonder." This is, they were actual notes of admiration, requiring the punctuation note (!)

14. **to tear the cases of their eyes,** "to hurt their eyes," or "as if their eyes would burst with wonder."

14-5. **there was speech in their dumbness ..... must needs be,** there was eloquence even in their silence and words in every movement they made; they looked as if they had just heard of something of world-wide salvation or destruction. An absolute emotion of wonder was visible in them, but the most intelligent looker-on, who had no more information than what he could see, could not say whether the occasion were one of joy or sorrow, but certainly it must be an advanced degree of either one or the other.

22. **haply,** perhaps.

bonfires, rejoicings. He substitutes the part for whole, since bonfires are usually lighted for great rejoicings.

25. **deal,** amount.

26 7. **that ballad-makers.....express it,** as we saw before when dealing with Autolycus and his wares, there were no daily or weekly newspapers in those days, and striking events were described in doggerel verse and sold throughout the country by pedlars in the form of ballad sheets.

29. **deliver,** tell; give.

30 **so like an old tale,** so like an ancient legend or improbable fairy tale in its strange facts.

31. **verity,** truth.

33-4. **made pregnant by circumstances,** fully completed or borne out by every circumstance; made complete by circumstantial evidence.

34 5. **that which you hear.....unity in the proofs,** what you hear of the story you will believe as strongly as if you had seen it happen, so convincing is the proof.

her jewel about the neck of it, with Hermione's well-known jewelled clasp on the neck of the mantle.

38. **character,** handwriting. This is the secondary sense of *character*, now not so commonly used to designate individual handwriting.

38. **the majesty..... of the mother, etc.** the majestic appearance of the girl which so resembles that of her mother, and the noble bearing which nature has bestowed, far above the simplicity of her breeding in a shepherd's cottage.

46. **cannot be spoken of,** cannot be adequately expressed in words.

48. **crown another,** surpass the preceding one.

49—50. **it seemed sorrow wept .....waded in tears,** it seemed their old sorrows left them unwillingly, for their new joys were accompanied with tears.

50—3. **there was casting up of eyes .....by favour,** they were raising their eyes aloft to the heavens, holding their hands up in expression of emotion, with faces so affected that they could only be identified by their clothing and not by their faces.

favour, Shakespeare often uses this word with the simple meaning of "face" or "countenance."

54. **to leap out of himself,** we sometimes say that a man is "ready to jump out of his skin" if he is in a very excited state.

56—7. **then asks Bohemia forgiveness,** then asks forgiveness from Polixenes.

58—9. **then again worries .....clipping her,** "and then once more troubles his daughter by embracing her." The old verb **clipian,** to embrace, was kept up during Shakespeare's time, but is now quite obsolete.

60. **which stands,** the relative pronouns were not

clearly fixed in Shakespeare's times, and which was often used for "who."

like a weather-beaten conduit.....reigns, a *conduit* is a pipe or channel which leads water. For example, the channel along which rain water is carried off from the roof of a house is called a conduit, and is carved in stone. It is the similar sound of "reigns" and "rains" which makes Shakespeare adopt this word in order to get double meaning. The old shepherd stands like a weather-worn channel along which many kings' reigns (rains) have passed. The *conduit* often was carved in the shape of a human figure.

62. **encounter,** meeting ; gathering.

62-3. **which lames report.....description to do it,** "which is far beyond powers of description, and baffles all effort to narrate it." That is to say, report of the happening is like a lame man who limps behind and cannot follow to do it justice ; the powers of description are rendered unable to perform the task.

67-8. **Like an old tale still.....not an ear open,** still like an old fable, which has an account to give to which credit is denied and to which no one will give ear.

68. **with a bear,** by a bear.

69-72. **this avouches the shepherd's son.....Paulina knows,** this is vouched for by the shepherd's son, whose tale is borne out by his obvious innocence of character, as well as by the fact that he has a handkerchief and rings of Antigonus that Paulina recognises.

73. **bark,** ship.

77. **all the instruments.....the child,** all those who were instrumental in abandoning the child were lost the very instant that the shepherd found her.

79-80. **But, O the noble combat.....in Paulina.** O, the noble sight of the conflict between the emotions of joy and sorrow in Paulina !

80. **She had one eyed.....danger of losing,** she

had one eye downcast in sorrow at the loss of her husband, and the other raised to Heaven in thanksgiving that the oracle was fulfilled. She lifted the princess from the ground, locked her in her embrace, as if she would hold her to her heart that she might never be in danger of being lost again.

90. **which angled for mine eye,** "which attracted the attention of my eye." To *angle* is to catch fish by means of a rod and bait. The courtier uses *angle* in the sense of attract; then he remembers that its usual sense is to attract fish, and goes on to say, "but it caught no fish, but only the water (tears from my eyes). Notice that Shakespeare makes the courtier speak in a fantastic and unusual diction, which was common enough in the euphuistic vein of the time.

92-3. **with the manner how she came..... the king,** when the way in which she met her death was boldly admitted and deeply regretted by the king.

94. **how attentiveness wounded his daughter,** "how his daughter was wounded by the tenseness of her own feelings." This would give *attentiveness* its literal meaning.

94 100. **till from one sign of dolour..... had been universal** "till from one sign of grief to another, I would almost say she shed tears of blood, and I am sure my heart seemed to shed tear-drops of blood. Then those having hearts most like the hardness of marble could not help changing colour; some fainted and all felt sorrow. If the whole world could have seen the spectacle, the mourning in sympathy with her would have been general."

The courtier still speaks with affectation an unusual words such as *attentiveness* and *dolour*, and with strange metaphor such as *Who was most marble.* This was the style which had become fashionable owing to the writings of John Lily.

105. **a piece many years.....Italian master,** a piece of work which has been for many years progressing

and has now just been completed by that fine Italian artists, etc. *Julio Romano*. was well known in Italy during the 16th century, but more as a painter than a sculptor. There is just the possibility that Shakespeare may have seen some of his works in London.

106-8. **who had he himself eternity.....is her ape,** "who, if he himself were immortal and could impart the breath of life to his creations, would cheat Nature out of her usual duties (of creating life) so perfectly does he imitate her." An *ape* is one who imitates like a monkey, or an "imitator."

99. **so near . ...hath done Hermione,** So like to Hermione has he made the statue of Hermione, etc.

111. **greediness of affection,** the eagerness of love.

112. **sup,** dine; have supper.

114. **there in hand,** going on there. The *she* refers to Paulina.

116. **removed,** remote; solitary.

117. **with our company piece the rejoicing,** 'and by our presence increase the amount of rejoicing." *piece* is to augment or supplement.

118-21. **Who would be thence...to our knowledge,** "who would stay away from there who had the chance of admittance? Every moment some fresh thing of joy comes to light. Our absence shows that we are not industrious in increasing our knowledge." Still the words and phrases are of fantastic selection such as the followers of Lyly's Euphuism loved.

122. **Now, had I not.....on my head,** now were it not for the drawback of my former wicked life, promotion would fall upon me.

124. **aboard the prince,** on board ship to the prince.

128. **to be much sea-sick,** to suffer greatly from sea-sickness, that malady caused by the tossing of the waves.

129. **extremity of weather .. undiscovered,** and since extremely bad weather continued, this mystery remained unrevealed.

130. **all one to me,** all the same thing as far as I am concerned.

131-2 **it would not have relished.....discredits,** "it would not have been well received, on account of my many bad qualities." To relish a thing is to receive it with pleasure or enjoy it, mostly because of its taste. Such an achievement on the part of Autolycus would have had its taste or savour spoiled by his many misdeeds.

133 **against my will,** because he said that a rogue should never do good.

in the blossoms of their fortune, blooming like flowers in the good fortune that has come to them.

137. **past moe children,** "too old to be the father of any more children." In old English, *moe* was the word for "many' while "mar" was the comparative form which has given us our word "more." *moe* has now disappeared.

139. **denied to fight,** refused to fight. The words are addressed to Autolycus. In the middle ages, according to the laws of honour and the duel, one might refuse to fight with a man of inferior social status.

142. **these clothes....gentleman born,** the foolish clown cannot understand that fine clothes makes no difference whatever to his birth or parentage, but, through them, claims to be a gentleman by birth.

144 **give me the lie,** "tell me that I am a liar." Then, the clown says, he will resent it by fighting like any born gentleman. This is the kind of wit that delighted the groundlings, themselves not educated men.

147. **and have been.....four hours,** obviously the clown does not realise the meaning of *gentleman-born.* The Elizabethans defined a "gentleman born" as one

who came from three generations of gentry, both on father's and mother's side.

150-1. **a gentleman-born before my father,** in this witticism, it is more than probable that Shakespeare is thinking of his own lot. In his later days at Stratford, he had acquired a coat-of-arms and set up to be a gentleman, whereas his own father had never risen above yeoman's status.

156. **the first gentleman-like tears,** the first gentlemanly tears. The simple clown's type of wit is not far removed from that of Mrs. Malaprop, and is probably the genesis of Sheridan's type. He has much the same capacity for simple thought and blunders in speech that we find in Dogberry and the watch.

157. **to shed many more,** again "Dogberry wit." The old man speaks as if to shed many more tears is something to look forward to with anticipation.

158-9 **Ay, or else . . . estate as we are,** "yes, or it would be very hard luck, since we are now in such a prosperous state." This is the simplest form of Malapropism,—the using of *preposterous* when he means "prosperous."

162. **report,** recommendation.

165. **amend,** reform.

171. **You may say it, but not swear it,** the shepherd has the kind of morality which many people practise ; he has no great scruple against telling a lie, but will not swear an oath falsely.

172-4. **Let boors and franklins say it, I'll swear it,** *boors* signifies rough peasants, while *franklins* were farmers who owned very small plots of land. The clown becomes mixed up here in the two meanings of *swear* : (1) to take an oath (2) to use bad language. It was thought to be the characteristic of the gentlemen of the day, mostly Cavaliers, that they drank hard and swore deeply, i. e. used much bad language. The clown says he will imitate this bad

habit of the gentry, and not the simple speech of the small farmers and peasants.

177. **a tall fellow of thy hands,** "a fine and capable fellow." The word *tall* was used to signify "fine" or "manly" and we have cases of a "fellow of hands" used to denote "a capable or efficient fellow."

180. **I would thou would'st be,** I wish that you would become.

182. **to my power,** to the best of my ability.

184. **darest venture to be drunk,** the simple clown speaks as if to become drunk were a manly achievement, only possible for a fine and capable man. Thus do the lower orders view the excesses of their so-called "superiors."

187. **our kindered,** our relatives! The clown is drunk with success.

187. **masters,** protectors.

Scene III.

The final scene puts the finishing touch on the play with the revelation of the fact that Hermione has never been dead, and that she is now happily reunited to Leontes. So out of gloom and long suffering comes an ending which never seemed possible in the earlier parts of the play. The device of the statue is beautiful, daring, but not very probable, and one wonders whether Shakespeare would have thought this to comply with his dictum about "holding the mirror up to nature," because, in spite of his poetic embellishment, it seems not at all natural. But he was probably forced by the love of his audiences for the sensational.

2-4. **What, sovereign sir,..... have paid home,** royal sir, if some things I have not done well, still I always meant well. All my services you have repaid to the utmost.

home, is often used by Shakespeare in the sense of "fully" or "to the uttermost."

4-8. **but that you have vouchsafed.....last to**

answer, but that you have now condescended, along with your brother king and those betrothed heirs of your kingdom, to visit my poor house, is an excess of your royal favour which I may not live long enough to repay.

9. **We honour you with trouble,** you may call it an honour, but in reality we are inflicting trouble on you.

10. **gallery,** a long corridor or passage in which pictures are hung forms a part of most castles and palaces, and is called the "picture gallery."

11—2. **Not without much content.....singularities,** and not without much pleasure at the singular works of art we saw there.

14. **peerless,** unequalled

15. **her dead-likeness,** "this life-less reproduction of her." A "likeness" of a person often means a photograph or statue which is made like him.

19—20. **To see the life .....mock'd death,** "to see life imitated in as life-like a manner as ever the stillness of sleep imitated death." *mock'd* is used in the simplest sense of "imitated" or "reproduced," and not in its usual meaning of "ridiculed." The sense is that just as sleep forms a close imitation of death, so has Hermione's statue formed a lively imitation of life.

21. **shows off your wonder,** displays your admiration more than words.

23. **Comes it not something near,** is it not a somewhat close likeness?

24. **Chide,** rebuke; reproach.

25. **or rather, thou art she in not chiding,** or rather I should say you are all the more like Hermione in not reproaching me, for she had all the tenderness and grace of an infant.

30. **carver's excellence,** sculptor's skill.

32. **As she lived now,** as she would have been had she lived now.

32—34. **As now she might have done..... piercing to my soul,** and now she might have been giving me as much of wifely comfort as I have of piercing grief in my heart.

34—6. **O, thus she stood..... woo'd her,** O, like this she stood with warm majestic life, with warm living life, whereas this stands cold and lifeless, when I first offered my love to her.

38. **For being more stone than it,** for my cruel heart which was even harder than stone.

38. **royal piece,** noble piece of statuary.

39-42. **which has My evils.....stone with thee,** which has summoned my evil conduct back to my memory and taken away all life from your wondering daughter, so that she stands as if of stone like you.

conjured, the verb "to conjure" meant to summon up by magic spells, e. g to conjure up evil spirits.

admiring (Lat *ad*—to, *mirari*, to wonder.) The word had the sense of to wonder or to be amazed, rather than the sense we give to it now-a-days.

45. **when I but began,** when I had just been born.

47. **newly fixed**, recently set up.

49-53. **My lord, your sorrow.....itself much sooner**, my lord, your grief was made too sore by yourself, when sixteen winters have not been able to blow it away nor sixteen summers to dry it up. Hardly any joy ever continued so long, and there is no sorrow but it comes to an end much sooner than this.

53-6. **Dear my brother.....piece up in himself,** "my dear brother, let me, who was the cause of your grief, have power to take away so much of it and add to my own share." *piece* is used by Shakespeare with the sense of "augment" or "increase." Cp. *V, II 117*. So to "piece up in himself" may be taken as "add to what he himself has.

58. **wrought,** affected.

60. **fancy**, imagination.

61. **anon**, soon ; presently.

Let be, let me be ; leave me alone.

62. **Would I were dead.....already,** the sentence is unfinished, so it is doubtful what Leontes was going to say.

63. **What was he that did make it?** who was the artist who made this ? In Shakespeare's time, the interrogative *who* was not so common, and "what" was used for "who" in many cases.

65. **verily**, truly ; actually.

Masterly done, it is done in a masterly manner.

67-8. **The fixture of her eye, etc.** since the eye is that of a statue, it is fixed and motionless. But even the *fixture* or fixed nature of her eye seems to Leontes to have motion, and it seems as they are deceived (mock'd) by the sculptor's art into thinking that the eyes move. Leontes still has no suspicion that he is looking on the living Hermione.

69. **transported**, the literal meaning of "carried away" gives the best sense here ; we commonly speak of a man as being carried away by emotion or excitement.

72-3. **No settled senses.....that madness**, and there will be no fixed and sensible thoughts in the world to give so much pleasure as the mad thought that it does move.

Let 't alone, leave it alone ; do not touch it.

76-7. **For this affliction.....cordial comfort,** for to be afflicted like this is as sweet as any real heartfelt comfort.

77-80. **Still methinks.....I will kiss her**, still it seems to me as if breath comes from her, but what artist's chisel is so fine that it can carve breath in stone ? Let no one laugh at me for doing so, but I must kiss her.

80. **forbear,** desist ; do not do so.

81. **ruddiness,** redness.

82. **mar,** spoil.

84. **these twenty years,** for the next twenty years.

85-7. **Either forbear.....more amazement,** "either desist, leave the chapel immediately, or make up your minds for more amazing things." We tend to use the word *presently* for "soon" or "in a short time." But the literal sense is "at the present moment," or, as we would say, "instantly."

90. **Which I protest against,** and I protest against such a thought.

91. **wicked powers,** witchcraft ; magic.

95. **It is required.....faith,** it is necessary that you summon up complete faith.

96-7. **those that think..... let them depart,** "and those who think that it is a sinful thing which I am doing, well, they may go." Still in Shakespeare's time there were many who believed that it was possible to hold intercourse with the spirits of the dead by magic means, which were unlawful and sinful.

98. **strike,** strike up; commence. Her words are addressed to the musicians.

101. **I'll fill your grave up,** Hermione keeps up the imposture and pretence that Hermione was dead, in order to make the effect on Leontes more striking. Moreover this pretext would be very effective with the Elizabethan audiences.

102-3 **Bequeath to death.....redeems you,** "Leave with Death the coldness of death, for sweet Life saves you from him." There is Personification of death and life here. *numbness* is the cold and powerless state which comes with death or unconsciousness. She is to leave that state as a legacy to death, and escape back to life. Hermione is alive, of course, but Paulina makes the scene more effective by a make-believe incantation to effect further the superstitions of the lookers-on.

104. **Start not.....is lawful,** "do not start back in fear. Whatever she does will be as pure as my present action is legitimate." A *spell* is a formula of words supposed to have a magic effect, or an act of some kind producing magic results. Hermione's revival, Paulina explains, is caused by a spell which is not in defiance of the moral law.

106-7. **for then You kill her double,** for, if you do so, you will kill her twice over.

108. **in age,** at a later age ; when old.

110-11. **If this be magic...as eating,** if magic (which people call unlawful) can do things like this, then magic should be recognised as being as lawful as to eat !

113. **If she pertain to life,** if she belongs to life ; if she has any connection with life.

115-18. **That she is living.....appears she lives,** "if it were but told to you that she is alive, it would be laughed at like an old fable." **hooted,** jeered ; derided.

118. **Mark a little while,** just notice for a little longer.

119. **interpose,** step in ; come in.

122. **vials,** flasks or vessels. The Gods are said to pour their divine favour on mortals like liquid from a flask.

125. **How found.....court ?** How have you found your father's court again ?

127. **in being,** in existence ; alive.

128. **issue,** result ; outcome.

128-30. **There's time enough for that.....like relation,** " there is plenty of time for that in the future, unless you want them upon this suggestion to make you disturb your happiness by similarly telling your story." **upon this push,** under the stimulus or on the suggestion of Hermione's words. **with like relation,** with a similar request for her story, just as she

is asking for their's. Paulina says that both can wait.

131. **You precious winners all,** all of you who have won precious things.

132. **your exultation.....every one,**—and share your joy with every one; allow every one to partake of your joy. We must understand the partaking as something to be done by *every one*, not by *You*.

132-5. **I, an old turtle.....I am lost,** "I, like an old dove, will fly to some withered branch and there mourn for my mate who is never to be found again, till I also die." Shakespeare may be imitating lines from Lodge's *Rosalynds*:

> "A turtle sat on a leafless tree
> Mourning her absent pair
> With sad and sorry cheer, etc."

The turtle dove never takes a second mate if the first is lost. Paulina says "till I am lost" rather than "till I die" since she is thinking of the fate of Antigonus.

137-8. **this is a match.....by vows,** this is an equal bargain such as we agreed to by vows.

138-9. **Thou has found mine.....questioned,** you have found my wife, but how you did so is question which one may ask, etc.

142. **For him.....know his mind,** "as for the man, I partly know his feelings on that point already." *him* is an instance of a pronoun coming before the noun to which it refers.

145. **Is richly noted and here justified,** "is highly reputed and here established." Again see that the verb *Is* follows what we would call a plural subject *worth and honesty*.

147. **What! look upon my brother,** the words are spoken to Hermione. We may assume that the memory of Leontes' former jealousy has caused her to keep her eyes modestly turned away from Polixenes.

both your pardons.....ill suspicion, both forgive me for ever entertaining evil suspicion about your innocent interchange of friendly looks.

150-1. **who, heavens directing.....to your daughter,** who, by the will of heaven, is pledged in an engagement of marriage to your daughter.

152-5. **where we may leisurely.....hastily lead away,** where we may at our leisure each ask questions and each one answer about the part he has played in this long interval of time which has passed since first we were separated from each other. Lead us away quickly!

बन्धने { मधुशाला
मधुक बाला
मधु कलश

Act I

Leontes & Polix are fast friends from boyhood. Latter asks for departure for Bohemia which Leo. does not permit & unwilling albeit. Hermione was present. She is requested by Leon to force Polix for further stay in which she succeeds. Leon suffers jealousy at once & suspicion arises ~~as~~ regard Polix's friendship with Hermione. He grows excited & engages Camilo to poison Polix. Camilo at first demurs but yields reluctantly to save his neck. He informs Polix & advises him to fly at once. Polix believes & steals away.

Act II

2 Leontes' mind suspicion arose regard to fidelity of his wife. The flight Camilo & Polix confirmed his doubts. Lord Antig. tries his best to reconsider his decision to which satisfaction Leontes had sent his two lords at Doplos for oracle.

Paulina undertakes to convey the news of the death of the news to her daughter. She also takes the babe with her. Leont is sneered at & orders the burning of the body. The lords ~~beg~~ beg the king to reconsider who further orders Antig. to leave the child in a strange place & the messenger of the Nature. She may die there. He exit! Hand from Doplos lords come with oracle.

Act III

~~Once~~ Herm. is brought in the court & open charged. Oracle is read. She is declared faithful but to bring shame in reverence to the Gods. Apollo. Immediately he hears the death of his son Mamilius. Hermione faints. The king comes the senses & repents. Paulina reports death of the Queen & her husband Antig.

C. L. 39. 822.33 W78T

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	5/9/62		

Act V

16 years have passed. Paulina appears in court & takes my
husband as wife as he inclines till he could find
an equal to Hermione.

Florizel & Perdita appear in the Court. They are
welcome & report as advises & commands.

822.33 W78T
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5105 } ed. by. William Turner.
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